

Saturday 3 November 2018

Amateur Photographer



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How to **customise your camera settings** to increase your hit rate

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Laowa 15mm f/2

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Simon Marsden

The story behind a new film about the **pioneering infrared photographer**

Plus Life with Obama • Surviving Boko Haram • The curious Lensball Pro



D850



David Yarrow



DAVID YARROW INTRODUCES THE NIKON FULL FRAME D850.

To launch the new Nikon D850, master wildlife photographer David Yarrow was given the creative freedom to capture the image of his lifetime, shot on the D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, he could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. David is passionate about wildlife conservation, and is the affiliated photographer of the Tusk Trust Foundation. To find out more about the D850, and David's story, visit www.nikon.co.uk

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger.

**Requires Interval Timer settings and 3rd party software.





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It's pleasing when someone tells you a better way to do something, but a bit infuriating to think of all the time you wasted doing it 'wrong'. So this week prepare to be both pleased and infuriated with our expert tips for working smarter. There's a strong photojournalism focus this week too, as we talk to President Obama's photographer on the 10th anniversary of Obama's election, and

Adam Ferguson tells us the story behind his powerful World Press Photo-winning portrait series. As it's Halloween this week we look at a new film, co-produced by Gray Levett of Grays of Westminster, about Simon Marsden and his spooky, pioneering infrared photography. Finally, there's our review of the Fujifilm X-T3 – a camera that impressed the team so much our Features Editor has already bought one.
Nigel Atherton, Editor

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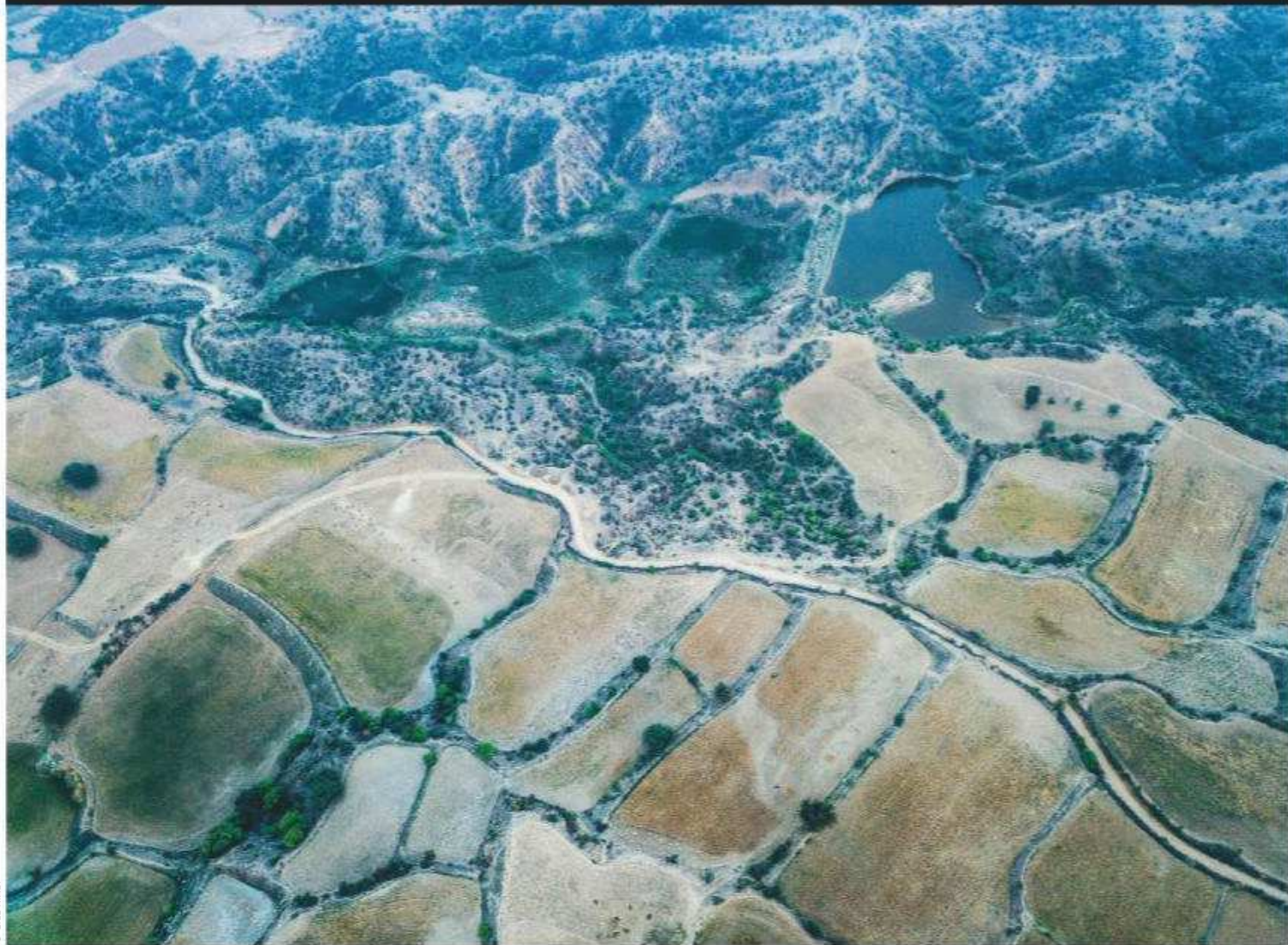


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ONLINE PICTURE OF THE WEEK



© ZILL NIAZI

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

For the Love of the Land by Zill Niazi

DJI Mavic Pro FC220, 26.3mm, 1/13sec at f/2.2, ISO 100

This aerial shot was uploaded to Instagram with the hashtag #appicoftheweek. It was taken by photographer Zill Niazi. He tells us, 'Potohar Plateau is situated on the northern foothills of the Salt Range in Punjab, Pakistan, at an elevation of 800m. Owing to the

high concentration of salt, most of the salt range is desolate, but there are valleys and plateaus that offer some of the most fertile lands in the world. In this particular image, the bottom diagonal half is arable and the top half isn't. The topographical features give it all.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ti-media.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.

NEWS ROUND-UP

The week in brief, edited by Geoff Harris



© MOD CROWN COPYR. GHT

Forces' favourites

The winners of the Army Photographic Competition 2018 have been announced, with the top prize going to army photographer Corporal Tom Evans. As well as his stunning shot of a chopper hovering above a soldier (above), he produced a professional portfolio of images portraying military life over 12 months. This year's competition attracted 1,500 entries depicting soldiers at work or play. See bit.ly/armyphotocompetition for more information.

New distributor for BlackRapid and H&Y

PhotoTEQ will be the official UK importer of BlackRapid straps, H&Y's range of magnetic frame filter systems and Gorilla Glass filters, and Spudz lens cloths. It has been set up by industry veteran Paul Genge, who has worked with Sony and the now-defunct Johnsons Photopia Ltd. The new company is looking to attend The Photography Show in 2019.

Facebook goes 3D

The social media Goliath has begun rolling out a 3D photo feature which, as well as giving pictures a 'fun, lifelike dimension,' helps to create authentic bokeh effects on images shot in portrait mode with dual-lens smartphones. When you share these images as a '3D photo' on Facebook, viewers will be able to scroll, pan and tilt them, creating a 3D feel. For tips on the feature see bit.ly/newfacebook3D.



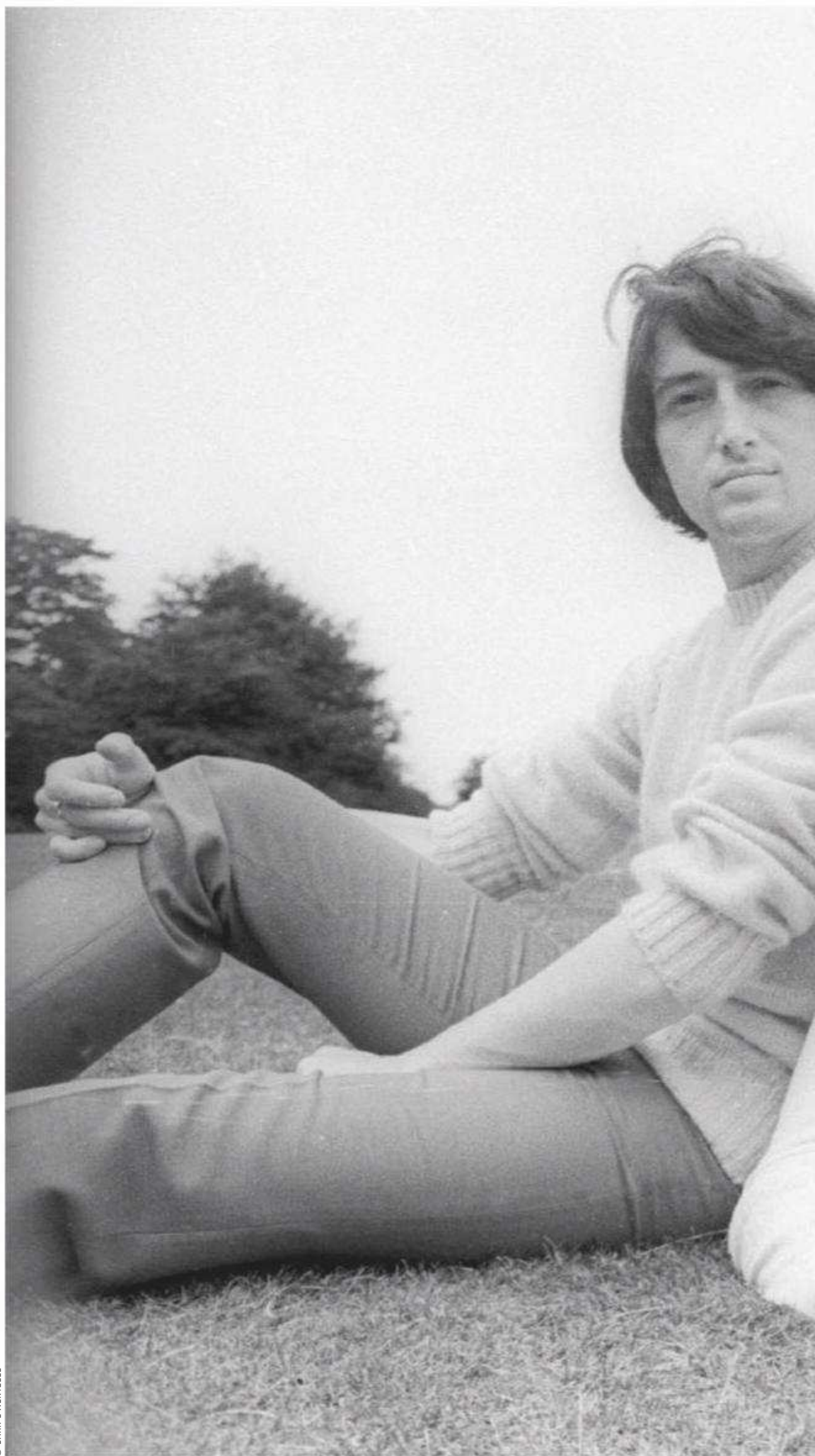
MacOS-friendly photo app discounted

Pixelmator Pro, a powerful macOS editing app, is selling at a discounted price of £28.99 on the Mac App Store. The new version uses artificial intelligence (AI) to improve the look of your photos, via 'a machine-learning algorithm trained on millions of professional photos.' You can also edit raw images from inside Pixelmator Pro without having to preprocess them, create digital paintings from images, remove small objects, work with text and more.

© BARR E WENTZELL

Wedding videography offer

Story of Your Day, an award-winning wedding videography company, is offering the chance for five photographers/filmmakers to shadow the founder, Emma Wilson, as she films a European wedding in 2019. Travel expenses are covered, but you need to sign up for Emma's videography course in Switzerland from 19-22 November to be shortlisted. Email hello@storyofyourday.co.uk for details.



BIG picture

Exhibition commemorates seminal album's golden jubilee

Fifty years ago, an album was released that would prove to be a turning point for the band concerned. An ode to an England of old – one steeped in nostalgia and tradition – *The Kinks Are The Village Green Preservation Society* was a concept album that only sold around 100,000 copies worldwide on its initial release, despite positive reviews. However, as time passed, it developed something of a cult following – one



that still continues today. The album's original artwork featured photography by Barrie Wentzell – a Durham-born photojournalist who shot the likes of The Rolling Stones, Aretha Franklin and Bob Dylan. He photographed The Kinks on Hampstead Heath and in front of Kenwood House.

Wentzell's photography features in an exhibition to commemorate the 50th anniversary of the album's release at Proud Central, London, WC2, until 18 November. See www.proudonline.co.uk.

Words & numbers

Everywhere I look,
and most of the time I look,
I see photographs

Bert Hardy

Documentary photographer (1913-1995)

16.33
million

The number of global
wearable-camera unit
shipments forecast
this year

SOURCE: WWW.STATISTA.COM

Sweet sixteen –
Skye Meaker clearly
has a bright future
ahead of him

© SKYE MEAKER/WILDLIFE PHOTOGRAPHER OF THE YEAR



Winners of Wildlife POTY 2018 revealed

 THE WINNERS of the Wildlife Photographer of the Year (WPOTY) competition were recently revealed at a ceremony at the Natural History Museum in London. As featured in last week's Big Picture in 7Days, top prize and the accolade of Wildlife Photographer of the Year 2018 went to Dutch photographer Marsel van Oosten for his striking image, 'The Golden Couple' (below), but lots of other powerful and

moving photographs were honoured too. Sixteen-year-old Skye Meaker was named Young Wildlife Photographer of the Year 2018 with his charming portrait of a leopard waking from her sleep in Mashatu Game Reserve, Botswana. Skye has reportedly wanted to be a nature photographer since receiving his first pocket camera at the age of seven. 'With precisely executed timing and composition, we get a coveted

glimpse into the inner world of one of the most frequently photographed, yet rarely truly seen, animals,' says competition judge and past winner Alexander Badyaev.

The two images were selected from 19 category winners, and beat over 45,000 entries from 95 countries. Marsel and Skye's images will be on show in lightbox displays with 98 other category-winning and commended photographs.

Movingly, a number of entries this year suggest that animals experience grief. Notable examples include Ricardo Núñez Montero's image of a young female mountain gorilla mourning her dead baby, which she carried for weeks (winner of the Behaviour: Mammals category). Frans Lanting, another Dutch nature photographer, received a Lifetime Achievement Award.

A major exhibition at the Natural History Museum opened on 19 October and will tour across the UK and internationally to locations such as Canada, Spain, USA, Australia and Germany. The 2019 competition is now open; for entry details, see www.nhm.ac.uk/visit/wpy/competition.html.



© MARSEL VAN OOSTEN/WILDLIFE PHOTOGRAPHER OF THE YEAR

Serial competition winner Marsel Van Oosten's triumphant image



© PETE ROWBOTTOM

Landscape winners celebrated

 THE WINNERS of this year's Landscape Photographer of the Year have also been announced. The overall winner is Pete Rowbottom, who shot a competition regular, Glencoe (pictured). 'The numerous strong diagonal lines of the ice fractures in Pete's image echo the shape of Buachaille Etive Mor in the background and have peaks of their own,' said competition founder Charlie Waite. 'This is an image where you can hear and feel the landscape as well as see it, so it is emotionally strong and involves the viewer on multiple levels.'

A new book, *Landscape Photographer of the Year Collection 12*, is now on sale; it features all the winning images from 2018. For full details of this year's contest, see www.take-a-view.co.uk.



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Interactive events at Photo North Festival

THERE'S not long to go until the inaugural Photo North Festival kicks off in Harrogate. The line-up looks fantastic, with some of the world's best photography on show in the picturesque spa town. Highlights include Dean Belcher's Pop-Up Studio, where you can have your photograph taken by the eponymous portrait photographer with your first-ever vinyl purchase (or something else that defines you). Each session lasts 45 minutes and must be booked in advance.

There will be a major exhibition of the work of Tish Murtha. One of the UK's best social documentary photographers, Murtha studied under David Hurn at Newport College of Art. After her untimely death in 2013 a book on her 'Youth Unemployment' series was posthumously published by her daughter Ella. Meanwhile, John Bolloten will be talking about his upcoming book *Love Story*, along with his work with the homeless charity Simon on the Streets.

There is also an Imperial



Dean Belcher's Pop-Up studio involves portraits of people with their first vinyl record

War Museum collaboration, which features women on the frontline during the First World War, with previously unseen pictures and interviews.

Leading street photographer and workshop leader Matt Hart, who's been teaching street photography for five years, will be doing a

photowalk (and talk). You can attend just the photo talk or join Matt for both for a whole day of learning.

Photo North Festival will be held from 9 to 11 November. A day ticket costs £22, and a weekend pass costs £44. Both give access to a host of talks, exhibitions and events. Visit photonorthfestival.co.uk.

New pocket astrophotography camera

TINYMOS HAS announced details of the NANO1, which it claims is the world's smallest astrophotography camera. The pocket camera, which sounds like an ideal companion for hiking or camping, features a Sony backside-illuminated sensor which enables it to capture 12MP still photos (up from 4MP on its predecessor, the TINY1) and 4K video. The NANO1 has a dual mount system,



The NANO1 (left) is much smaller and lighter than the TINY1

supporting small M12 mount lenses and larger C mount format optics, and weighs just 100g. There is also an integrated Z-tripod

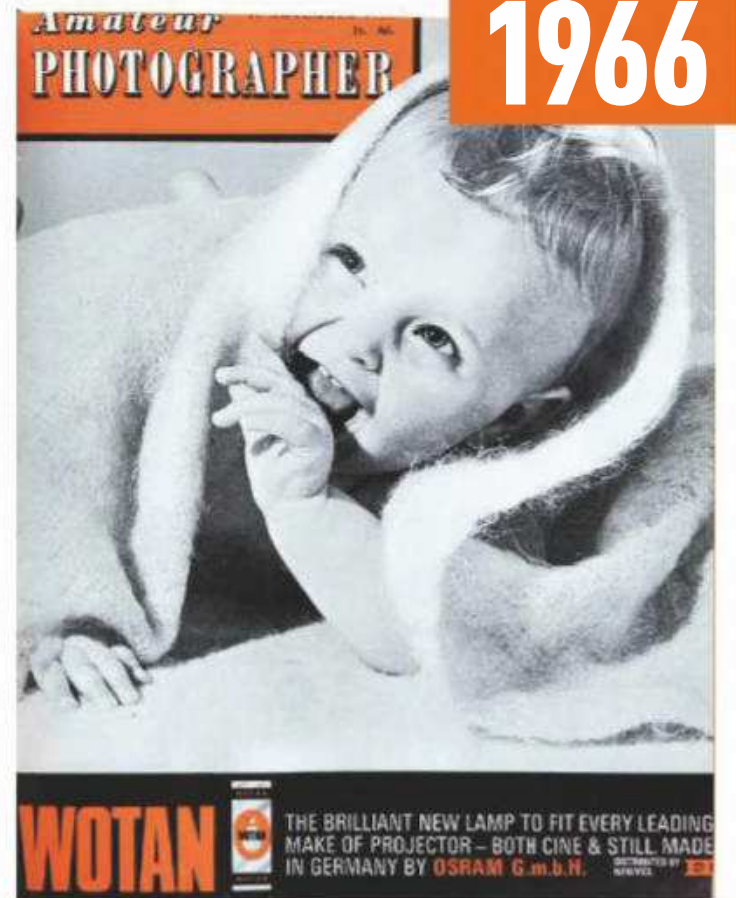
mount and Android and iOS app support.

Release date is next April, and price isn't confirmed yet. See www.tinymos.com.

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to November 1966



A FEW weeks back we saw a kitten on the cover of an old issue, and if that wasn't enough cute overload, this issue's then-editors rustled up a baby. There was also an advert for an incongruously named projector lamp, called Wotan, which would be a great name for a Swedish death metal band. There were plenty more curiosities inside the magazine, including an amusing piece on 'continuity cameras'. The writer marvels how a photographer at the International Cover Girl Contest (oh dear) managed to take 60 shots on a 35mm camera without changing the film. There was also a lament about the poor design of developing dishes, alongside a wonderful portrait of George Bernard Shaw (an occasional AP contributor back in the old days). Another highlight was a photo travelogue, which compared swinging London with Tangier in Morocco (*A Tale of Two Cities*). Tangier was just becoming a fixture of the hippy trail back then, so the piece was very timely, and the black & white film portraits are really evocative – Brian Jones would surely have approved. More vintage fun next week.



A great year for music and not a bad one for photography

Photo Stories

Surviving Boko Haram

We talk to **Adam Ferguson** about his powerful award-winning portraits of young Nigerian girls who escaped from Islamist militants

Photojournalist Adam Ferguson was working on assignment in Nigeria when he heard about a young woman who had been raped by the Nigerian military. He subsequently learned that she had also been deployed by the Nigeria-based militant Islamist group Boko Haram as a suicide bomber but had escaped.

'The official government public awareness campaign in Nigeria around suicide bombs features a cartoon of a woman in a hijab – it's like a cartoon on a big billboard,' explains Adam. 'So it got me thinking. I talked to a few Nigerian journalists and started researching through military channels to see how many of these women we could find, and came to realise how significant a story this was.'

Boko Haram sees female suicide bombers as a new weapon of war and has abducted more than 2,000 women and girls since 2014. The girls are strapped with explosives and ordered to blow themselves up in crowded areas. The group used 27 children, usually girls, in suicide attacks in the first quarter of 2017, but a small number of them managed to escape and find help.

The challenge for Adam would be how to tell this story when, for their own safety, he couldn't show the girls' faces. He discussed the idea with his photo editor at *The New York Times*, David Furst, about whether the project was even worth pursuing.

'I didn't want to present a narrative where the Nigerian people are impoverished and marginalised, as we've seen so much work like that over the years. I wanted a set of pictures which went beyond that and celebrated resilience. I wanted to accentuate the bravery and beauty of these girls.'

Adam returned to Nigeria with a journalist from *The New York Times*, Dionne Searcey, and she interviewed the girls while Adam photographed them. Between them they captured the stories of 18 women. 'Their stories were all different,' explained Adam. 'They were all around 18 or 19 [years old],

or in their early 20s; most of them had been kidnapped when they were around 13. Some were turned into war brides or servants. Some saw their entire families being killed. Some were strapped with bombs and sent out to detonate themselves for the cause. All these girls had all been through a very intense level of indoctrination at a very young and impressionable age.'

The girls' homes were mostly outside the provincial capital, either in camps for the displaced or in small villages. Only their immediate families knew their stories and in some cases, where the girls had lost all of their family, only the military knew their identities.

'The girls all came into town separately, on buses and in taxis, and I had very limited time to work with them – especially due to the curfews. We had a series of safe houses and restaurants, and places we could meet. Everything was improvised, and happened very organically. I photographed 18 girls in two days, just working with the surroundings that were there. The young woman with the flowers in front of her face was taken at my hotel. We found an old conference room at the back, full of discarded furniture. I decided to use the wall as a background. I asked the girl to pick up a bunch of these old flowers I found, to hold in front of her face. Some of the portraits are very much in line with what I thought they would be, but others came together in a way that I didn't anticipate.'

One of the most striking elements in some of Adam's portraits is the lighting, but it was deceptively simple. 'Originally we had quite sophisticated plans, and I brought a full set of strobes and light modifiers to Nigeria, but due to the short timeframe I had in which to photograph the girls I ended up using one of my flash heads and just turning the modeling light on. That's all I used – with my ISO set to 3200.'

Adam's set of images subsequently won first place in the People Stories category at the 2018 World Press Photo Awards.

ALL IMAGES © ADAM FERGUSON

Balaraba, age 20



Maryam, age 16



Adam Ferguson grew up in Australia but now lives in Brooklyn, USA. He sees himself as a storyteller, specialising in conflict and geopolitical issues. He contributes to various publications including *The New York Times*, *Time* and *National Geographic*

ADAM'S KIT



All of these pictures were shot with a Nikon D810 and a Sigma 35mm f/1.4 DG HSM Art lens.



Aisha, age 14

‘I wanted to accentuate the bravery and beauty of these girls’



Fatima, age 16



Maimuma, age 14



Falmata, age 15



Viewpoint David Healey

Some of the mega-trends influencing today's photographic techniques highlight humans' love of hard copy

The organisers of September's Photokina, photography's most significant trade fair, identified 10 trends which are shaping photography. Some are obvious, such as the rise of mirrorless cameras, algorithms, 4K video and ever-higher shutter and frame speeds, but two caught my attention.

First, they cited the rise of instant imaging and popularity of Fujifilm's Instax film and (a re-born) Polaroid. That the only copy of a photo can develop in your hand is 'so cool' in their words. Second, they cited the enjoyment of the printed image: 'An ever-increasing number of photographers are asking "What do I do with my especially good images?"'

The urge to print them will be music to the ears of Kodak and Fujifilm for whom, prior to the advent of digital, photo paper was big business. The primary reason they wanted the APS film format of 1985 to succeed 35mm was that it had a larger default print size, so consumers would buy more paper each time a film was printed.

These mega-trends highlight the intangible and lasting importance of a physical image, as opposed to an evanescent digital one: the impression left on the viewer by something they can touch, feel, look at many times, pass on and admire. Ever since the first cave painting, humans have liked hard copy. The e-reader has not replaced the book.

Recent comments by the eminent

Italian-American photographer Tony Vaccaro underline this. One of the world's most experienced and able war, fashion and portrait photographers, he still shoots film. He said that his personally designed darkroom is considered the best in New York: 220ft² with four enlargers. It is central to his continuing work at 95 years old. 'These days my studio staff print for me in my darkroom after I have made the first print. I dictate exposure times, blocking techniques, chemical bath times and chemical bath warm spots that they must "massage".'

Central to photography is both the quality of the negative or the raw file, and the print. The print is not only tangible but also more archivally permanent than an electronic image. When you look at a print you see some new aspect of it each time. If a photo is an 'especially good image' you can live with it on your wall. If an image matters, we want to show it to others for more than a moment. Photokina's inclusion of the renaissance of the print and film/print-based technology as mega-trends should not surprise us: neither should the investment that someone as significant a photographer as Vaccaro still makes in the printed image.

David Healey ARPS chairs the RPS's Analogue group and tutors photography at King Edward VI Aston (www.keaston.bham.sch.uk) and Handsworth schools. See www.facebook.com/groups/rpsanalogue



Instant print film and the popularity of darkroom printing are evidence of the joy from printing

In next week's issue

On sale Tuesday 6 November



© MATTY GRAHAM

Celestial wonders

Capture the magic of long, dark nights using Matty Graham's clever techniques



Canon EOS R

Did Canon get full-frame mirrorless right? Michael Topham finds out

Benro FH100M2

Andy Westlake tests a filter holder that promises especially easy adjustments

Lest we forget

Amy Davies looks at a collection of WWI-related projects and exhibitions



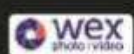
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Ready for anything

What's the best way to set up and customise your camera so you can get great shots quickly?

Tracy Calder gets some expert advice from a range of photographers

Benjamin Franklin is often quoted as saying 'by failing to prepare, you are preparing to fail', and his advice certainly holds true when it comes to photography. Cameras are incredibly sophisticated tools, but when you have just seconds to get your picture, it's easy to become flustered, switch everything to auto and just hope for the best. Creating a successful image begins before the shutter is even released. First you need to choose the right tools for the job, then you need to have some idea about what it is you are trying to communicate, and then you need to ensure your camera is set in a way that will deliver the best results and share what you had in your mind's eye.

Many things can be left up to the camera, but by taking control over settings such as image quality, metering, exposure, focusing and drive modes, you can increase your hit rate, save time, and even develop a style that is unique to you. What's more, by customising your camera you can be sure that it's primed and ready to go at a moment's notice.

Over the next few pages a select band of professional and award-winning photographers reveal which camera settings they use to shoot wildlife, weddings, aerial views, landscape, sport, architecture and street portraits. (While many of the photographers here use DSLRs from the same manufacturer, the settings they describe are pretty universal.)

Wildlife

Eric Browett



Eric enjoys travelling, hillwalking, motorcycling and, of course, photography. His pictures have been widely published, including on the cover of *Gardeners' World*, and he has enjoyed success in multiple rounds of APOY. See his profile on www.photocrowd.com



© ERIC BROWETT

The grass could have been distracting if it was in focus, so Eric used an aperture of f/5.6 to blur the environment around the buzzard
Nikon D7100, 80-400mm, 1/320sec at f/5.6, ISO 100

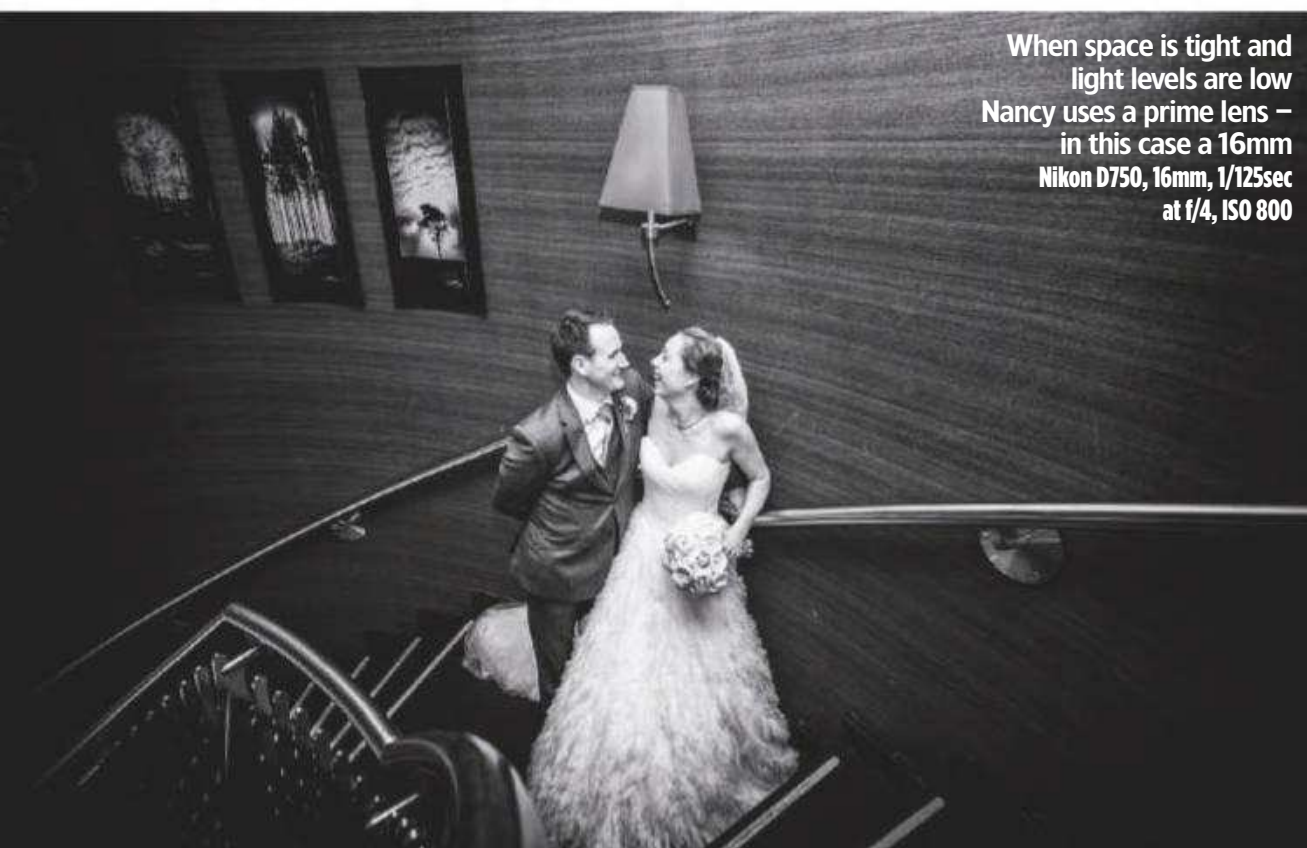
Wedding

Nancy Lisa Barrett



Nancy is a professional wedding and commercial photographer who often works with her husband Andy Phillips. Their images have been seen in magazines like *Professional Imagemaker*. See www.nancylisabarrettphotography.co.uk

DESCRIBING her style as 'quirky', Nancy Lisa Barrett shoots weddings in a candid way, adding formal shots as and when required. She loves getting to know her clients before their big day, and limits the number of weddings she shoots to 20 a year. 'Good communication is key in wedding photography and having a pleasant and calm personality is very important,' she says.



When space is tight and light levels are low Nancy uses a prime lens – in this case a 16mm
Nikon D750, 16mm, 1/125sec at f/4, ISO 800

© NANCY LISA BARRETT



Keeping the ISO on Auto (and allowing it to rise to 1800) has allowed Eric to use a fast shutter speed and freeze the movement of this little owl

Nikon D7100, 80-400mm, 1/2500sec at f/6.3, ISO 1800



RETIRED teacher Eric Browett was given a camera (a Nikon D3100) as a leaving present from the school he worked at, and it reignited his passion for photography. He enjoys shooting landscapes, but his main love is wildlife, particularly birds of prey. He currently uses a Nikon D7100 and, for wildlife, an 80-400mm lens. 'I shoot raw + JPEG, and if I'm out all day I occasionally use the dual

memory card slots so that when one card is full the camera will automatically switch to the second,' he explains. Eric favours the manual exposure mode, but also takes advantage of custom settings. By saving the settings for static birds and flying birds to separate controls, he can switch between them easily. 'I need to be able to alternate between AF single and AF continuous quickly,' he adds.

'I use back-button focusing on my custom settings for moving subjects – it's a real game changer.' For static wildlife, Eric aims for an aperture of f/5.6 or f/6.3 to throw the background out of focus, and lets the ISO fall where it may. When shooting moving subjects he keeps the aperture wide to facilitate fast shutter speeds, and shoots 6fps using the continuous drive mode.

Most of the time Nancy uses a Nikon D750 paired with either a 16mm, 35mm or 85mm prime lens – she is often faced with low light and appreciates the wide maximum apertures they provide. 'I use natural light 90% of the time,' she reveals, 'for the other 10% I use off-camera flash.' Nancy keeps her ISO on Auto, but sets everything else manually. 'I shoot raw files as each image is given my personal treatment in post-processing,' she explains. 'I use the dual memory card slots, allowing one card to act as a backup.' Nancy composes through the viewfinder, and doesn't typically check exposures using the live histogram. She is often faced with high-contrast scenes, and likes to use spot metering for ultimate accuracy. When focusing she uses the One Shot mode and selects a single point manually.

Nancy prefers to use prime lenses and takes advantage of natural light as much as possible
Nikon D750, 35mm, 1/800sec at f/9, ISO 640

© NANCY LISA BARRETT



Landscape

Neil Burnell



An amateur photographer from South West England, Neil began to take his hobby seriously a few years ago, and since then he's won Wex Photographer of the Year twice, as well as a category of Landscape Photographer of the Year. Visit www.neilburnell.com

NEIL Burnell is an award-winning fine art photographer who feels like he's owned a DSLR 'forever', but only really developed a passion for capturing landscapes in 2016. In the same year he found he was leaning towards long exposures and mono or muted-colour seascapes. Neil owns a Nikon D810, and has recently swapped his Zeiss primes for Nikon zooms. 'I now use 17-35mm, 24-70mm and 70-200mm lenses,' he explains. 'I have sacrificed a tiny amount of image quality, but I have much more flexibility about what I can carry now.' It's just as well, because Neil's kit bag also contains 3-, 6-, 10- and 16-stop ND filters. 'When I'm using the ND filters my shutter speeds can vary from 0.5sec to six minutes depending on the look I'm after,' he says. When he's searching for a promising composition Neil handholds the camera and uses the viewfinder before switching to the LCD screen once it's on a tripod and ready to go. 'I use manual exposure mode and mostly Evaluative metering,' he explains. 'I tend to prefer my long exposures to have lighter tones, so I always use the histogram and expose to the right. Most of the time my ISO falls somewhere between 64 and 400.'

© NEIL BURNELL

Keeping the ISO low has ensured a noise-free image with plenty of detail on the railing
Nikon D800E (Neil's older camera), 50mm, 0.8sec at f/11, ISO 100



Left: Tom likes to venture off the beaten track, and this Thai harbour proved a rich hunting ground for photography
DJI Mavic Pro drone, 26.3mm, 1/100sec at f/2.2, ISO 126

Below: Seen from the air, the 700th Anniversary Stadium in Chiang Mai, Thailand, looks like a giant eye
DJI Mavic Pro drone, 26.3mm, 1/115sec at f/2.2, ISO 100



© TOM SWEETMAN



Aerial

Tom Sweetman



Tom was raised in the UK, but divides his time between here and Thailand. Always a fan of the outdoors, he now uses a drone to capture stunning aerial shots. Visit www.tominspires.com; Instagram: [@tominspires](https://www.instagram.com/tominspires)

TOM SWEETMAN has been wowing competition judges with his aerial landscapes for some time now. His shot of a motorbike bridge in Chiang Mai won the View from Above category of Outdoor Photographer of the Year 2017, and he has been shortlisted a number of times in APOY, to give a few examples. At the moment, his drone of choice is a DJI Mavic Pro, which has a 4K camera, stabilised by a 3-axis gimbal to enable sharp shots during fast motion. The DJI Mavic Pro can fly for up to 27 minutes, and cover a distance of up to 8 miles. Tom likes to venture off the beaten track, and often plans a route the night before, then uses weather apps in the morning to check if the conditions are suitable for flying. 'I always shoot in raw to give me the greatest flexibility when editing,' he says. 'Around 80% of the time I shoot in manual mode as I like to play around with the settings myself. I also play around with the ISO. My preferred way of working is to capture three continuous shots and combine them in post-production to give me better range and depth.'



© TOM SWEETMAN

© MATTHEW LEWIS/GETTY IMAGES



A shutter speed of 1/2700sec was used to catch this incredible shot of Dwayne Bravo at the ICC World Twenty20 cricket tournament in 2014 Canon EOS-1D X, 600mm, 1/2700sec at f/4, ISO 400

Sport

Matthew Lewis



Matthew has been working as a freelance sports photographer for Getty Images for 14 years. His work has taken him all over the world and he has appeared in countless national newspapers and magazines. Visit www.mattlewisphoto.com; Instagram: [@mattlewisphoto](https://www.instagram.com/mattlewisphoto)

A GETTY Images 'stringer' for over a decade, Matthew Lewis has covered some of the world's biggest sporting events, from the Olympics (summer and winter) to FIFA and Rugby World Cups. He works quickly and efficiently, and has produced images for clients including Adidas, BMW and Nike (through Getty). Matthew uses Canon cameras and lenses because he finds them extremely reliable. He currently uses two Canon EOS-1D X Mark II's at the same time, with different lenses attached. When shooting football, for instance, he pairs one with a 70-200mm lens and the other with a 400mm lens, although he does also use 16-35mm, 24-70mm and 600mm lenses. The nature of his job means that he often has to send images back to the office quickly, so he uses the dual memory card slot to save raw files to one card and JPEGs to the other. With so much going on around him, Matthew likes to use the viewfinder to compose his pictures and block out distractions. 'I use manual exposure mode and don't often refer to the live histogram,' he admits. 'I'm often shooting fast-moving action, so I use continuous focusing and back-button focusing.' Matthew also uses custom settings to help him switch between fast and slow shutter speeds quickly.

© MATTHEW LEWIS/GETTY IMAGES



Matthew laid down in front of the New Zealand team while they performed the haka during the 2015 Rugby World Cup quarter-final match Canon EOS-1D X, 24-70mm, 1/640sec at f/3.5, ISO 2000

Technique CAMERA SET-UP



© LINDA WRIDE

Using a 24-120mm lens means Linda can be flexible with her compositions, without having to carry multiple bits of kit Nikon D750, 24-120mm, 1/125sec at f/11, ISO 250

Architecture

Linda Wride



Linda is an award-winning photographer from Oxford. Many of her images are inspired by the built environment and underpinned by a fascination with shapes, patterns and forms. Visit 1x.com/member/lindaw/photos/latest

DUE TO back problems, Linda Wride prefers not to carry a bag full of heavy camera equipment. Instead, she restricts herself to one DSLR (a Nikon D750), one lens (a 24-120mm) and an iPhone. 'The D750 produces high-quality images that are suitable for printing large,' she explains, 'while the zoom lens gives me the flexibility of focusing on small

details and larger subjects without having to carry too much equipment or change lenses.' Linda shoots raw + JPEG and, having been brought up with analogue cameras, uses the viewfinder to compose. 'I pay particular attention to what is at the edges of the frame,' she explains. 'I usually shoot in aperture priority mode, changing from single point to multiple-point AF depending on the subject. Likewise, the metering mode I select depends on the subject and light conditions. Linda admits that she ought to use the histogram more often to check exposure, but is often so carried away with what she's doing that she forgets. 'If the light is consistent I usually set ISO to Auto (with limits). However, I change the ISO if the light conditions fluctuate, which often happens when I move around a subject from the sunny side to the dark side. I am a natural-light photographer, so my flash is disabled.'



© LINDA WRIDE

Linda pays attention to the frame's edges to avoid distractions Nikon D750, 24-120mm, 1/320sec at f/13, ISO 400



© MAX BARSTOW

The wide aperture (f/5.6) plays down background distractions Nikon D800, 24-70mm, 1/400sec at f/5.6, ISO 400

Street

Max Barstow



Max won joint third place at the Taylor Wessing Photographic Portrait Prize 2018. His project Londoners reflects his interest in city life and admiration for studio and documentary photography. Visit www.maxbarstow.com

MAX BARSTOW finds his DSLR (a Nikon D800) 'bulky and in many respects badly designed', but has to admit that the files it produces are fantastic. He often pairs this body with a 24-70mm lens as it is convenient for switching between styles (he shoots reflections and figures in the landscape as well as street portraits). Max shoots raw as he likes to retain maximum quality for printing. He composes through the viewfinder, but doesn't mind using the LCD screen. 'There's nothing wrong with using a screen to compose, but composition takes place more in the head than in the viewfinder or on a screen,' he urges. He either shoots in manual or aperture priority mode. 'I use manual if the light is likely to confuse the camera's meter, if I want to deliberately over or underexpose an image, or if I want to use a specific shutter speed,' he explains. He likes to use one-shot focus and select a single focusing point. For control, he prefers spot metering. 'The information is more objective,' he says. 'I don't want the camera guessing about the kind of exposure I want to make.' Max sets his ISO and never uses flash in the street.



© MAX BARSTOW

This image shows Max's fast reaction and power of observation Nikon D800, 24-70mm, 1/800sec at f/8, ISO 800

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PHOTOGRAPHING A PRESIDENT



Waving farewell after a speech in Ghana, 11 July 2009

ALL PICTURES © PETE SOUZA

The Obama years

On the 10th anniversary of the election of America's first black President, **Nigel Atherton** looks back at the work of Barack Obama's official photographer **Pete Souza**

There has been an Official White House photographer ever since President John F Kennedy, documenting the Presidency for posterity. When Barack Obama was elected as USA's first black President on 4 November 2008, Pete Souza already knew him well – as a photographer on the *Chicago Tribune* he has covered the election of the Chicago lawyer to the Senate in 2004 and had been photographing him for four years as a senator. Inevitably he was

Obama's natural choice for the job, but what exactly did this entail?

'Here is the *Cliff's Notes* version of my job,' explains Pete. 'I would show up in the morning, and I would tag along with him all day until he went home at night. There were times where it was like watching paint dry. There was not a lot going on. However, if you want to capture those slice-of-life moments you have to always be there, and so I was very committed to being there every day.'

'My goal was to create the best-ever photographic archive that

As President Obama walked back to his car after attending Sasha's fourth-grade end-of-year ceremony, he saw these four kids at a nearby day-care centre looking out of the window trying to figure out what all the commotion was about. He tweeted this photo with the words: 'No one is born hating another person because of the color of his skin, or his background or his religion'. It became one of the most re-tweeted posts of all time

had ever been done of a President. Fortunately we had already established this professional relationship: he knew how I worked and was comfortable with me being around him. He allowed me access to essentially everything. I even went on every vacation he ever had as President, because even when he was on vacation, he was still President of the United States.'

Souza's discreet lens captured the highs and lows of the Obama Presidency. Every single one of his nearly two million images is saved in perpetuity at the National Archives. His book *Obama: An Intimate Portrait* contains 300 of those images, including that iconic image taken during the controversial bin Laden mission, consoling the families of children killed in the Sandy Hook school





◀ I think probably the President's second-favourite day in the White House was when he got to coach Sasha's school basketball team, The Sidwell Friends' Vipers, because the two coaches couldn't make it that day. So he said, 'Well I'll coach the team with Reggie [his personal aide]. I love the little kid in the back row, playing his video game

massacre, and meeting everyone from royalty and heads of state to injured veterans and schoolchildren. Then, of course, there are those moments with his close-knit family, where we see his daughters grow from children to young adults.

Obama's warm charisma, his sense of kindness and decency, and his air of calm thoughtfulness in the face of the most taxing problems and onerous decisions, stand in stark contrast to the White House of today. Would Souza have wanted to stay on as President Trump's photographer if he had been asked?

'I would have said no, but I would have said no to Hillary too, because I was worn out. This job really takes its toll on you both physically and mentally, and it was time for somebody else to do it.'



The President reading at the Resolute Desk. During autumn and winter afternoons, this desk was bathed in dramatic backlight. The President also had an office in the residence on the top floor of the White House, where they lived. He would work there every single night, after dinner with his family



‘President Obama and I shared a lot of time in each other’s presence. It was 10 to 12 hours a day, five days a week (sometimes six or seven)... Nearly 1.5 million miles on Air Force One, all 50 states, more than 60 countries. Just shy of two million photographs over eight years’



▲ This is Ella Rhodes, in her elephant costume for Halloween. Her dad was Deputy National Security Advisor. I said to him, ‘You know, in about 25-30 years’ time this picture will be shown at her wedding’



Peter Joseph Souza is a photojournalist, former Chief Official White House Photographer for Presidents Ronald Reagan and Barack Obama, and the former director of the White House Photography Office. He was with *The Chicago Tribune* from 1998 to 2007





▲ At the G7 Summit at Krün, Germany, with Chancellor Angela Merkel, 8 June 2015. The President and Merkel formed a close relationship during his time in office

► This is Prince George. He was two years old at the time. The Obamas brought him a rocking horse, so I got pictures of him on it. For me when I go to the UK and I visit the royals, my access is usually not that good. But I have to say that Prince William was very accommodating. He let me come in and take some candid photos



◀ Day One: Inauguration Day, 20 January 2009. That night in a freight elevator going from one inaugural ball to another. It was chilly, so the President draped his jacket over the First Lady's shoulders



Obama: An Intimate Portrait by Pete Souza will fascinate anyone interested in politics, modern history or photojournalism. It is published by Allen Lane, priced £40



▲ I was fortunate to have a young family as subjects. Malia and Sasha were ten and seven when Obama was elected, and one of the things I admired about him was that even though he was probably the busiest man on the planet he would still make quality time for his girls. One of my favourite days was when we had a huge snowstorm in DC. I slept in my office on the Friday night because I suspected I would not be able to get back to the White House. The next day (Saturday) the President was running around the grounds playing in the snow with the girls. I love this shot. Nobody else could throw a snowball and hit the President of the United States in the face other than one of his daughters

Inbox

Email ap@ti-media.com and include your full postal address.

Write to Inbox, Amateur Photographer, TI Media Limited, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Women's work

I really enjoy your magazine and was particularly impressed by the 20 October issue which featured a number of female contributors without making it a 'special' women's issue. We are still so under-represented in many areas of life and to have a photography magazine that truly reflects the number of women who use this medium is inspirational and shows how far we have come. Keep up the good work, all of you at AP. I always look forward to your magazine.

Jean Seddon

The great thing about photography is that it's the pictures that do the talking. When choosing content for publication we look for pictures and stories that 'wow' us or move us. The gender of the photographer, or the brand (or cost) of the camera used, are not deciding factors. If more women are being published in AP these days it's because there are many more women working at the very highest level in photography than there used to be, which is great to see

– Nigel Atherton, Editor

Win!

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A 'post it' note

Regarding your letter about the low number of APOY entries (*Inbox*, AP 20 October). For a start, with APOY isn't it the case that one has to enter via a website, and can't send to a postal address via snail mail? Photographers may be deterred by the complexity of entering via the internet or simply cannot afford a laptop and broadband. What's wrong with the simple envelope, address and stamp with 'please find enclosed', using the postage system? There is a big dependence on emailing work, and one sometimes does not know where it is going.

Phil Morris

Suggesting that the fall in APOY numbers is due to the lack of ability to enter by post is like

suggesting the fall in shopping centre visitors is due to the lack of places to park a horse and cart. Sending prints by 'snail mail' incurs costs and hassle for the entrant, and is far from simple for us. We used to spend days opening envelopes, logging and filing the entries, then packing and sending them back. Now that most AP staff work from home, and judging is done remotely, online, allowing entries by post would be completely impractical, even if there was a demand for it. But there isn't, because entering online is quick, easy, free and much less likely to get lost. The last year that we accepted postal entries they accounted for less than 1% of submissions

– Nigel Atherton, Editor

Better photos

Will buying the latest all-singing all-dancing Canon or Nikon mirrorless camera give you good photos? The simple answer is 'no' – if you don't have a good eye for what makes a great photo I don't think even an expensive Leica will give you one. You should be able to get a good shot with a phone camera or a compact. By all means update your equipment but be aware that it doesn't guarantee good shots – practice and more practice does. No great strain if you enjoy what you are doing. And if you don't, then why do it in the first place?

Martin Busby

Obsolescence

When I took up photography in the 1990s, I started with second-hand Pentax Spotmatics and Canon SLRs from the '70s. They were great, but I aspired to greater things like the Leica M6 and Pentax 645, and took out an expensive bank loan over two years to buy them. However, once I paid off the loan, that was it – I had some quality kit that would last a lifetime.

Then came digital, and what is an expensive purchase now becomes technically obsolete overnight, with little or no resale value. But it gets worse. You can buy a top-of-the-range £1,000 iPhone and take pictures with it, and as soon as you get it home, you learn that the next model is already planned. How can we ever play catch up here? I would never buy an iPhone as a camera. What's the point? As soon as it's paid for, they expect you to buy a replacement.

Andrew S Redding

No one buys an iPhone, or any other phone, just to use as a camera. But if you're going to buy a smartphone for all the other benefits, then you may as well factor the quality of the camera into the equation. Yes, technology is always improving and the camera on the next one might be better, but your obsolescence point is only an issue if you insist on always

having the latest model. If a camera (or phone) suited your needs when you bought it, it doesn't suddenly not suit your needs any more just because a newer and better version has been released. The alternative would be to stop technological progress in order to avoid upsetting people who bought a previous model – Nigel Atherton, Editor

Z 7 raw processing

In the review of the Nikon Z 7 (AP 13 October) you made reference to edited raw files. Can you tell me what software you used, as no update to ACR has been released to date. I'm interested as I bought a Z 7 on the release date from Wilkinsons Cameras in Preston. My D800 with the 24-120mm f/4 lens had got too heavy and I didn't want to downgrade.

Alan E Robinson

I used Adobe Camera Raw. The latest version happily processes the Z 7's files; however it doesn't yet offer full support for the camera colour profiles – Andy Westlake, Technical Editor

Making it clear

After reading your positive review of the Manfrotto Befree GT tripod (AP 6 October), I went to take a look at one 'in the flesh', but soon found out it's supplied with a 200PL PRO plate, not an Arca-Swiss style plate, which I think should have been mentioned.

Can you confirm exactly which plates and heads this tripod is compatible with, please?

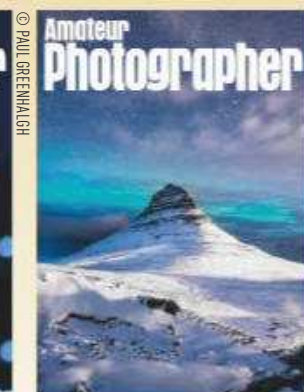
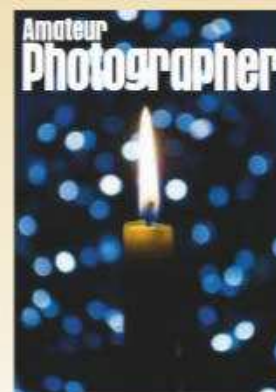
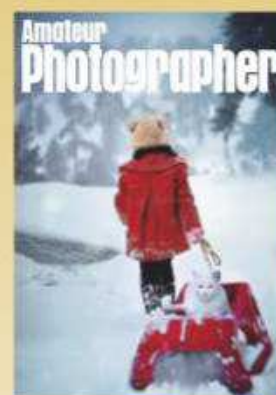
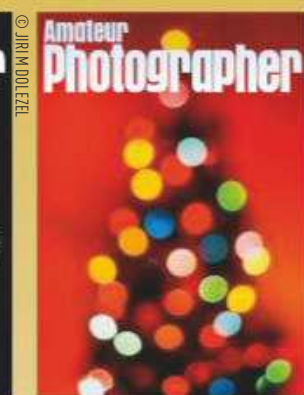
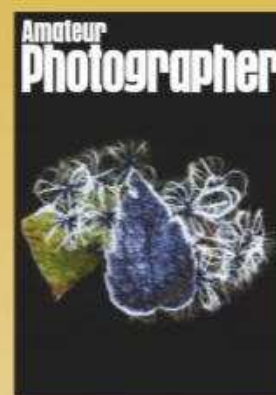
John Wilbert

The Manfrotto Befree GT (£399) is kitted out with Manfrotto's advanced 496 aluminium centre ball head (MH496-BH), which comes supplied with Manfrotto's 200PL PRO plate that's RC2 + Arca-Swiss compatible. What we should have made clear in our review is that the ball head is supplied with RC2 compatibility. Hopefully that clears things up – Michael Topham, Reviews Editor



The Manfrotto Befree GT tripod

Be a Christmas cover star



Would you like to see one of your images in print, on the cover of the world's number one weekly photography magazine? If so, read on...

THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd and Billingham to offer you global exposure, and some great prizes to boot.

The prizes

The overall winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special issue (22-29 December). They will also receive a Billingham Hadley One

bag worth £265, courtesy of Billingham (www.billingham.co.uk). The winner can choose from six classic colour combinations. A second winner (as awarded by the public vote via Photocrowd, www.photocrowd.com) will receive a year's subscription to AP. If the standard of entries is deemed high enough, the winner(s), and a selection of commended entries will also appear inside a future issue of the magazine. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 25 November 2018

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna, etc. If you think you have something suitable on file, great; if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: www.photocrowd.com/apxmas.



Billingham



Photocrowd

For your chance to win, go to www.photocrowd.com/apxmas

Tips for cover success

Don't crop in too tightly. Leave space for the magazine 'furniture' – masthead, cover lines and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options. Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options of where to put the cover lines.

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– Joe McNally

SIMON MARSDEN

A haunting photographer

A new documentary celebrates the 'Gothic' infrared photographer Sir Simon Marsden. With Halloween looming, **Geoff Harris** chats to the director

Since his untimely death in 2012, Simon Marsden isn't a name you hear quite so often, but a new documentary on the highly influential black & white/infrared photographer should rectify this. Jason Figgis, a documentary film maker originally from Dublin, has put together a fascinating movie tribute called *Simon Marsden: A Life in Pictures*, and I was lucky enough to attend its UK premiere in September. Part documentary/part meditation/part celebration, the movie gives a real insight into Simon and his motivations; essentially this was a very romantic (in the classical sense) photographer and writer, with an abiding interest in history, myth and, of course, the supernatural. As he told AP back in 1984: 'It was inevitable, really, that I would be interested in ghosts. I was

brought up in a haunted house – Thorpe Hall in Lincolnshire – and my father, my brother and I have all been intrigued by ghost stories. Then I was sent to a Catholic boarding school...'

Simon also fully explored the creative possibilities of infrared film photography and darkroom craft, favouring a 24mm lens and a standard red filter plus a polarising filter to create his uncanny images.

Jason Figgis, whose cousin is the celebrated Hollywood director Mike Figgis (*Leaving Las Vegas*, etc.), is currently hard at work promoting the movie, so AP caught up with him for a chat. 'I first got to know Simon's work entirely by accident in 1989, having come across one of his books when I wandered into the Easons news agency in Dublin to escape the rain,' Jason explains. 'I was fascinated so I kept looking out

Right: A memorably Gothic-looking castle overlooking a hill in Burg Kriebstein, Germany

Below: Not all of Simon's images were taken in Europe. This iconic American shot, for instance, was taken in the Arizona desert

for his books. I'd always been interested in photography too.' Jason always wanted to be a live-action documentary film maker, but he came to it via a circuitous route, after spells working in animation (including *Teenage Mutant Ninja Turtles* and *An American Tail: Fievel Goes West*) and going to business school. Once he set up a movie-making company, the Simon Marsden project became a much more serious proposition – but Jason didn't pluck up the courage to contact Simon until 2001.

'I found Simon's agent through his book publisher Little Brown, and wrote him a long letter. I'd done some calligraphy at school so I used my best pen and handwriting! After only a couple of weeks, I got a call from Simon, and our friendship began from that moment.'

Disembodied voices

The pair began working together on a book project on the Celtic homelands of Ireland, Wales, Scotland and parts of France, with Jason helping to take photos of possible locations in Ireland. 'It was difficult for Simon over there sometimes, as there was still bad feeling over the Troubles in Northern Ireland. He'd turn up in the Republic with his aristocratic English accent and be told to sling his hook – somebody even fired a shotgun over his head as a warning! Anyway, he liked my test pictures and invited me over to his house in Lincolnshire. The first time I mentioned a documentary project over dinner, he just looked at me and kept on eating, so I thought I'd overstepped the mark.'

Simon's wife, Cassie, explained to Jason that a lot of people had spoken about doing

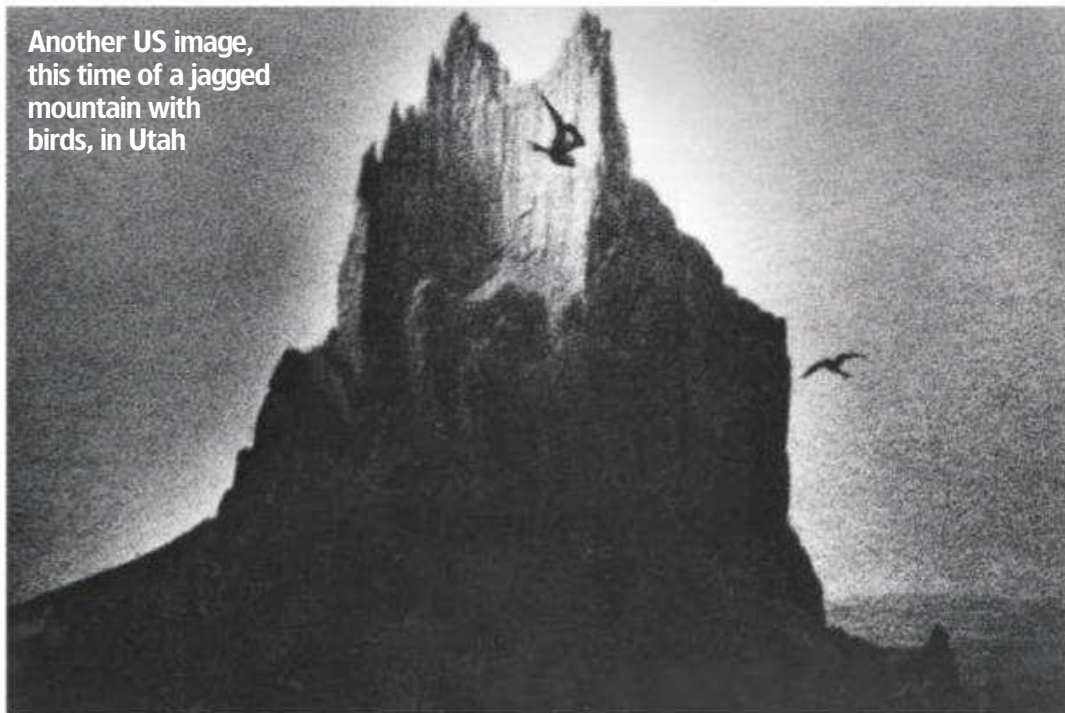


ALL PICTURES © THE MARSDEN ARCHIVE



SIMON MARSDEN

Another US image, this time of a jagged mountain with birds, in Utah



The beach, Bridgehampton, Long Island, New York, USA



documentary projects in the past but they always came to naught, so she promised to have a word. It clearly worked. 'When I went back to Ireland and we were arranging to look at locations, he said, "Jason, why don't you bring that movie camera along and see what happens." So not exactly a direct invite but to see if I'd get in the way or not.'

Jason worked with Simon for a couple of years on the film alongside other projects, and they had some memorable experiences. 'Probably the scariest was hearing a disembodied female cry in the burned-out wing of the vast Palladian-style mansion, Woodlawn House, in the West of Ireland. Nobody else was in the building and I still can't explain it to this day.'

Jason is keen to emphasise, however, that Simon never actually went out looking for ghosts per se. 'What drove Simon was the romanticism of these ruined and very historic places. He discovered a way of capturing them in infrared which was popular with other

people. If he went somewhere and he felt a dark presence, he would leave; if it was a warm presence, he would spend more time there.'

So did Simon ever shoot a ghost by accident, we wondered? 'No, but he noticed a very strange light when shooting at Borley Church, near Borley Rectory, once dubbed the most haunted house in Britain. He saw it clearly through the lens, and it definitely wasn't a smudge as he was very particular about cleaning them. We also saw a dancing light through his lens when working at Castle Leslie Estate in County Monaghan. It was invisible to the eye but you could definitely see it through the glass, and nothing appeared on the print. Explain that one if you can!'

Gothic romanticism

Even if you flatly deny the existence of ghosts or the supernatural, Jason passionately believes there is still much to enjoy in Simon's work. 'His imagery speaks for itself. He was the first photographer to really make an art form of infrared,

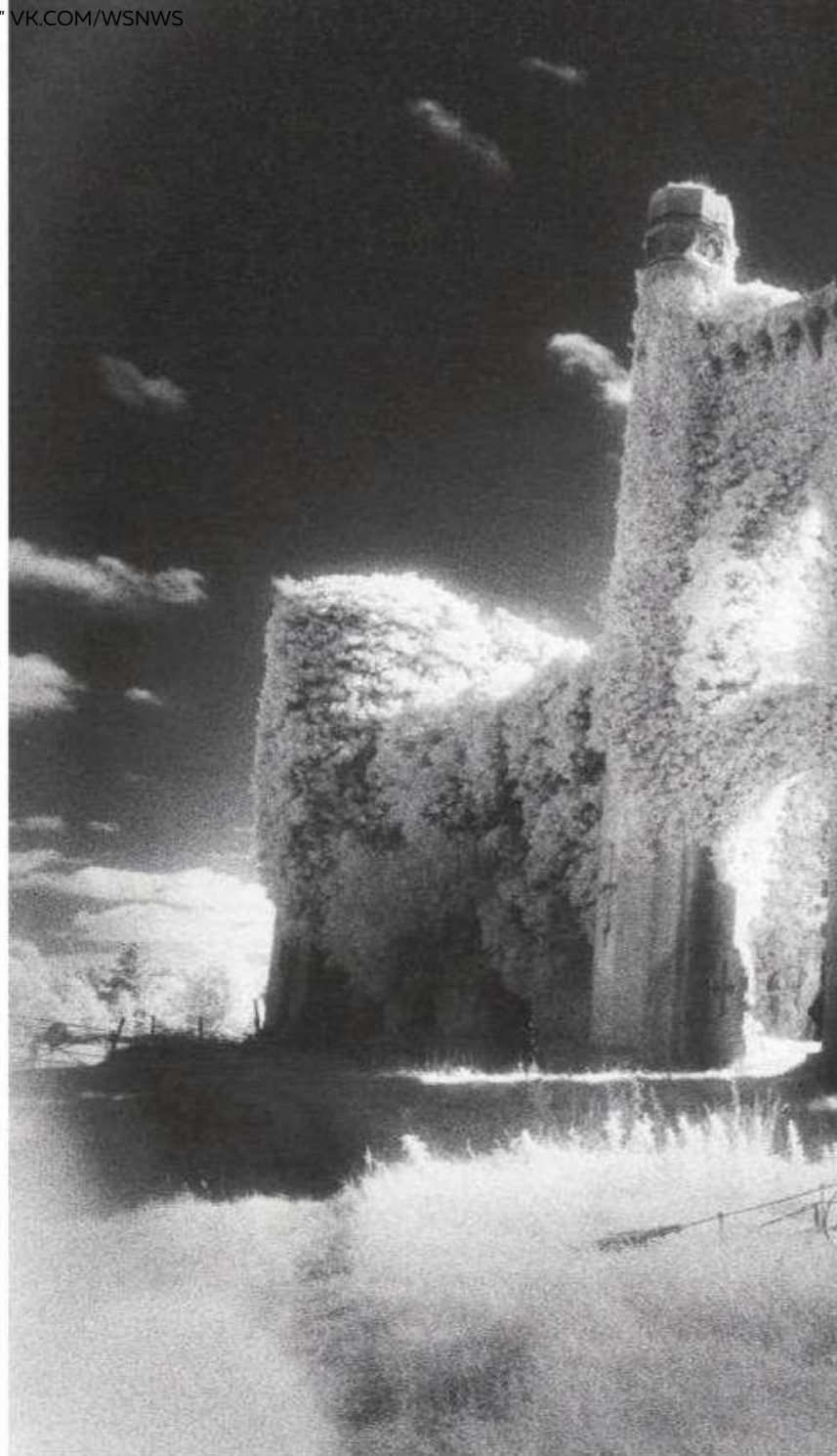
Above: U2 fans will recognise this one: Moydrum Castle in County Westmeath, Ireland; it burnt down in 1921

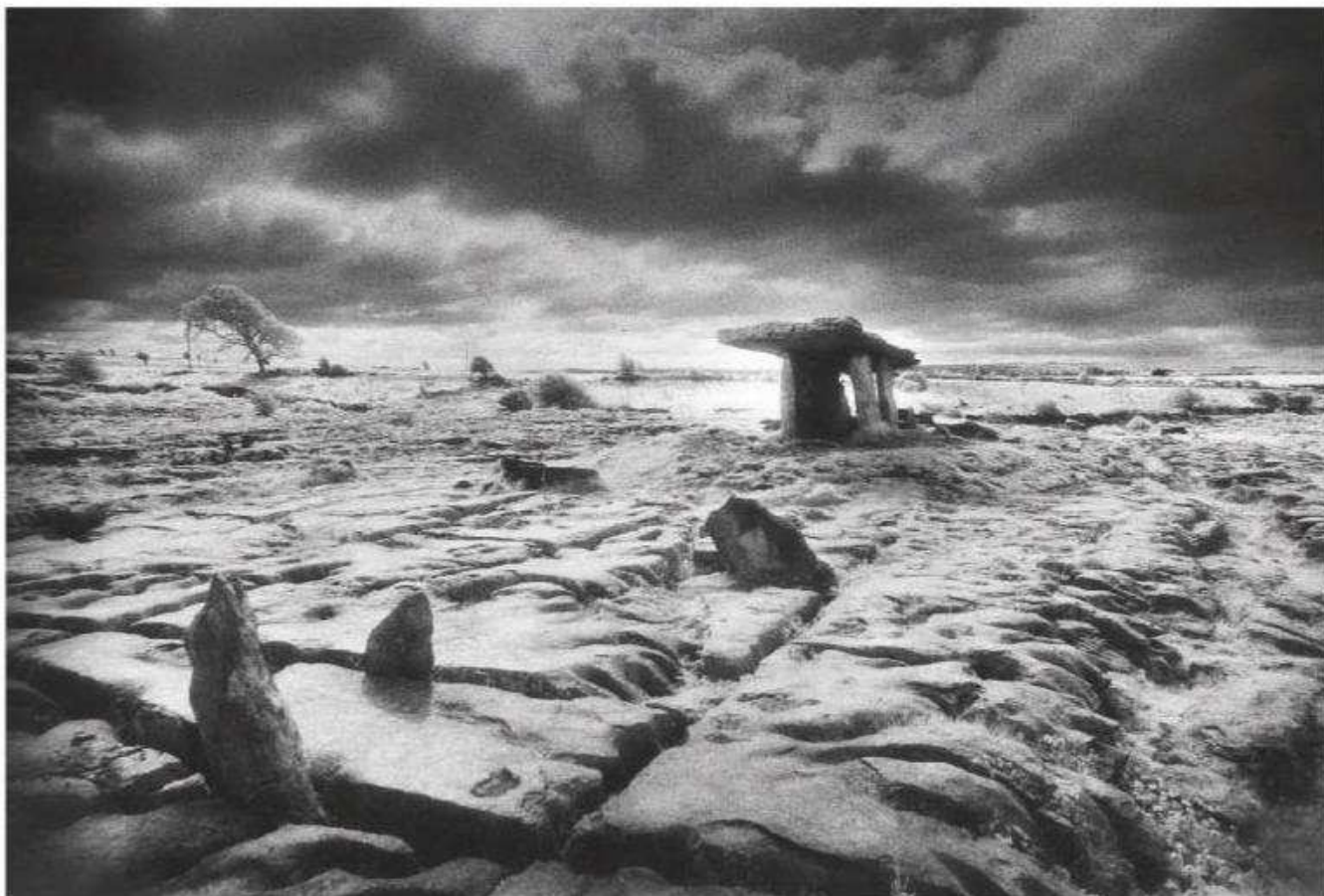


Simon Marsden: A Life in Pictures is directed by Jason Figgis (pictured). It will hopefully go into distribution in 2019, with a screening planned for the RPS HQ in Bristol – see AP's news sections for updates. As well as documentary footage of Simon Marsden, it features interviews with friends, family and colleagues. You can watch the trailer at: vimeo.com/245833431

which had been seen as a gimmick. He did it so beautifully, like an artist creating an effect, rather than just a photographer taking a photograph. He would spend days, weeks, months, working on a single image in his darkroom, and his family were allowed nowhere near. I was lucky enough to see him working in the darkroom once, and he used a brush to move over the surface of the developer to control how much light hit the exposure and bring certain areas to the fore. A lot of people try to emulate Simon's look, but you can always tell the difference. Steven Spielberg once said that although he sees digital cinema as something very worthwhile, there is something about the lustre of 35mm and 70mm film that you cannot emulate with digital. Nobody can quite emulate what Simon achieved in the darkroom either, and the almost savant-like skill he had to create that final image. People should forget about the supernatural or giving Simon some stupid name like "the prince of the dark realm", and just enjoy the Gothic romanticism.'

Another key element in Simon's pictures was the carefully





researched locations. 'He'd spend a lot of time researching the places he wanted to visit. It would really annoy him if we travelled 100 miles only to find two bricks in a field. So we knew when we got there it would be pretty special. The weather played a big part too. He would look at the cloud formations and if it was

flat grey he'd consider going somewhere else. But we always seemed to arrive with nice cloud formation, which is one of the good things about shooting in Ireland, it's always bloody cloudy... big bulbous cumulus clouds and stratus.'

So how did Jason avoid getting in the way of the master at work?

Above: One of Simon's most famous images, showing The Burren, County Clare, Ireland

'I would let him get his pictures, no matter how long it took, and when he was happy, we would re-enact for the film, so he'd be in a better mood as he got the picture already. It was a simple process, really, and it's all explained in the movie.'

Simon's books, which include *In Ruins – the Once Great Houses of Ireland* and *The Haunted Realm*, were popular during his lifetime and can easily be bought second-hand online. His photography reached a much wider audience, however, when it was used as the album artwork for U2's *The Unforgettable Fire* – though not without some controversy. 'U2's guitarist, The Edge, found one of Simon's pictures and assumed the photographer was long dead so it was in the public domain.' Jason explains. 'Instead of doing their research, they just plagiarised it on the cover. Simon being Simon he demanded recompense, but it was all sorted out amicably.'

A fitting tribute

Jason remained friends with Simon until his death, planning various projects, one even involving Uri Geller, who Jason knew well. 'Those two would have been a great duo. Uri is so high energy, while Simon had a very aristocratic bearing, laid back and humorous – like the odd couple! I went on to make other horror films and documentaries and when Simon passed away, it gave me the impetus to finish the movie as a fitting tribute to him. I spoke to Cassie his wife and she agreed, even if it only ended up being for the family to cherish.'

Fortunately Jason was able to get backing for the movie from various investors and Marsden enthusiasts, including Gray Levett, founder of Nikon specialist store Grays of Westminster. 'I am a big fan and supporter of Simon's hauntingly beautiful work and supplied him with much of his camera equipment over the years,' Gray tells AP. 'I think he was the greatest exponent of black & white infrared photography in the world.'

At the time of going to press, Jason is currently on the festival trail with the movie and has DVD distribution for the international market (details to be confirmed). 'There will be a special screening at the Royal Photographic Society (RPS) HQ in Bristol early in 2019 with video on demand planned for later this year.' Keep reading AP for updates on this project.



Photoshop Elements

Essential tools

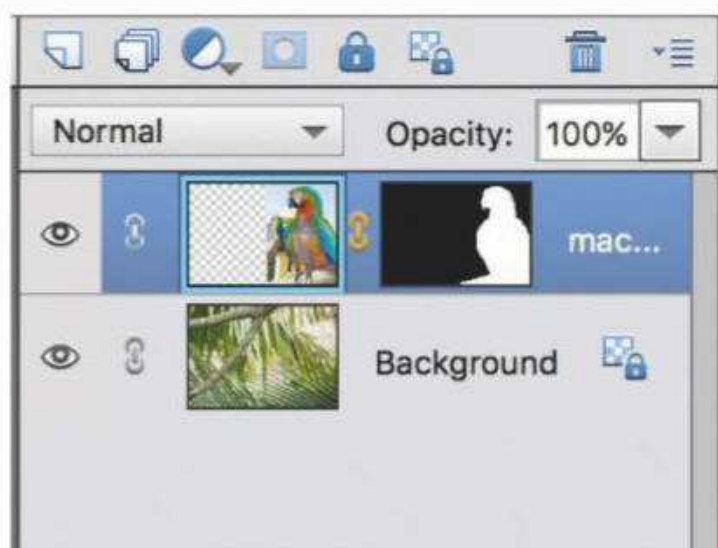
James Paterson explains the key commands and tools in Adobe's beginner-friendly image editor and reveals how to make natural-looking composite photos with ease

When confronted with any program there are usually some things that we need to learn right away in order to get up and running, while other things can be left to explore at a later time. Photoshop Elements might be the 'lite' version of Adobe's image editor, but it still packs a huge array of tools and commands. Whether you're a beginner, or in need of a refresher, it helps to know about the Elements tools that matter most.

Over the next few pages we'll explore some of the key features that you need in order to get by in Elements. In particular, we'll take an in-depth look at how a simple composite can be made by using a combination of selection, layer masking and tonal tools. Along the way we'll also encounter a range of essential commands. Once these are mastered, you'll be better equipped to explore further and delve deeper into the Elements arsenal of image-editing tools.



Using a combination of selection, layer masking and tonal controls, it's easy to create a simple composite in Elements



1 Get to grips with Layers

You don't necessarily need to be an expert to use Elements Expert Mode, but you do need it to access key features that aren't available in other modes. Most significant is Layers. A layer can be anything from an image to a line of text, a tonal adjustment or graphic. Think of them as layers of tracing paper placed on top of one another.

Layers keep the elements in your image separate. The benefit is being able to edit each element individually – here we can

adjust the position and size of the macaw, as well as the colour and opacity. It's this control that makes editing in Photoshop such a refined experience. It gives you the creative freedom to combine photos in any way you like.

The Layers Panel is the control centre for your layers. Their place in the stack is important, as those on top will show above those underneath. In our simple composite, the background foliage is the image on the bottom layer, while the macaw – cut out from its original backdrop using selection tools – occupies the layer above.

CHOOSE FROM FOUR ELEMENTS WORKSPACES



eLive

The different modes in Elements can be accessed via buttons at the top. Elive is a web portal to Adobe curated content, including tutorials and inspiration.



Guided Mode

This offers a range of walkthroughs that guide you through the process of making common edits or visual effects.



2 Making selections

PS Elements' selection tools let you isolate part of an image, perhaps to cut it out, change its colour or alter it in another way. Here we can kick off our project with a selection. The aim is to select the macaw in order to remove its original backdrop, so we can drop in a new one. There are several useful selection tools in Elements, but our go-to tool for making complex selections like this is usually the Quick Selection tool. Found in the toolbar alongside the equally useful Magic Wand,

it's simple to use but very effective.

We paint over the area that we want to select, and the tool will seek out the edges of the object by detecting similar colours and contrast. Its success depends on the image – if the object is clearly defined against a plain backdrop then selecting is a cinch, but if the backdrop is similar in colour to the subject then it can be more tricky. If the tool does go wrong, just hold down the Alt button and paint to subtract areas from the initial selection. It's an intelligent tool, so as we paint and subtract it actually learns by forming a stronger idea of the pixels that we want to target.



Quick Mode

Here the number of tools and settings are restricted. There's an emphasis on one-click effects and simple techniques.



Expert Mode

This gives you access to all of the tools, panels and controls available in Elements. It's the hardest to master, but offers the greatest potential.

Technique ELEMENTS



3 Perfect cut-outs

After making a selection we'll see a marching ants outline around the object, but this edge is initially very jagged and abrupt. With real-world objects like the macaw here the edges are usually much softer and more fuzzy. So we need to improve the edge to make our cut-out more precise.

This is where the Refine Edge command (Select>Refine Edge) comes in. When we run our selection through the command, it comes out infinitely better. The key setting in Refine Edge is the Radius. By increasing this we push the area of refinement outwards from the edge, forcing the command to look further afield for similar pixels to include or exclude. We can also paint with the Refine Radius tool (found at the side of the dialog box) to manually increase the radius in especially tricky parts of the edge like the feathers here.



4 The power of masks

After making a selection of our subject and adding it into another photo, we need to use Layer Masks to fine-tune the composite. A Layer Mask works by hiding parts of a layer and revealing others. If – as here – we have an active selection we can simply click the Add Mask icon in the Layers panel to transform the selection into a Layer Mask. Everything outside the selection will be hidden (note that there is also an option to output as a layer mask when using the Refine Edge command).

When we add a mask a new thumbnail will appear on the layer, showing the visible areas in white and the hidden areas in black. As long as this thumbnail is highlighted we're able to further edit the mask, by painting with the brush tool over the image to either reveal (with white) or hide (with black) areas on the layer (we can also Alt-click the thumbnail to toggle on a mask view like this). With cut-outs we can zoom in to the edge and paint with white or black to tidy up. To resize the brush tip, use the] and [keys.

5 Moving into position

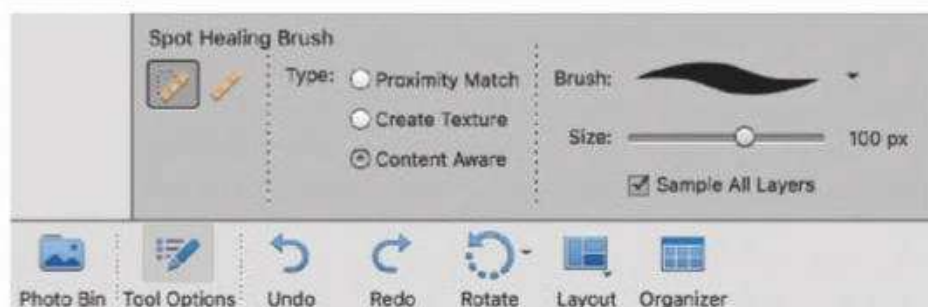
The Move tool might seem like one of the simpler tools to use in Elements, but it's still hugely useful, especially for positioning images or other parts of a design, not just around a frame, but also between different photos. In our example here we can use the Move tool to drag the cut-out macaw over to a new photo, then accurately position the macaw

neatly within its new surroundings.

When we choose any tool a set of context-sensitive tool options appears along the bottom of the screen. With the Move tool we have a handy option to 'Show Bounding Box'. This reveals a box around the currently selected layer. If we click on the box we switch to transform mode. We can then drag the box to resize or rotate the layer – this is an essential command when positioning separate elements into a composite like this.

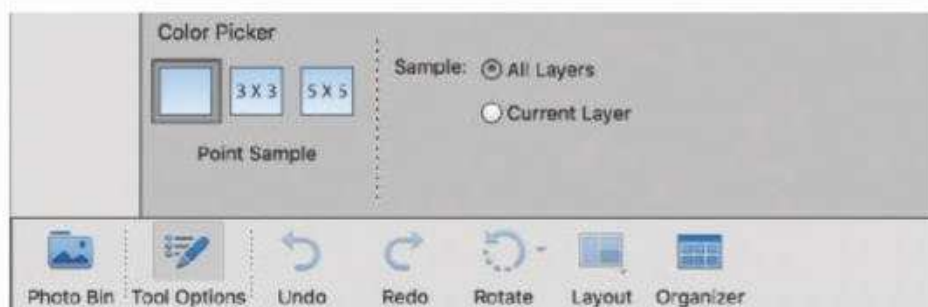


TOP RETOUCHING TOOLS IN ELEMENTS



Spot Healing Brush

Simply paint over problem areas with this brush and Photoshop will replace the area with content based on the surrounding pixels. It's very effective at removing small marks and spots or annoying patches such as a distracting bright spot that was on the branch.



Content-Aware Fill

This will automatically fill areas for you by analysing the rest of the image. Draw a rough selection with the Lasso tool then go to Edit>Fill Selection, set 'Use: Content-Aware' and hit OK. You'll find content-aware technology at work in other tools like the Spot Healing Brush.

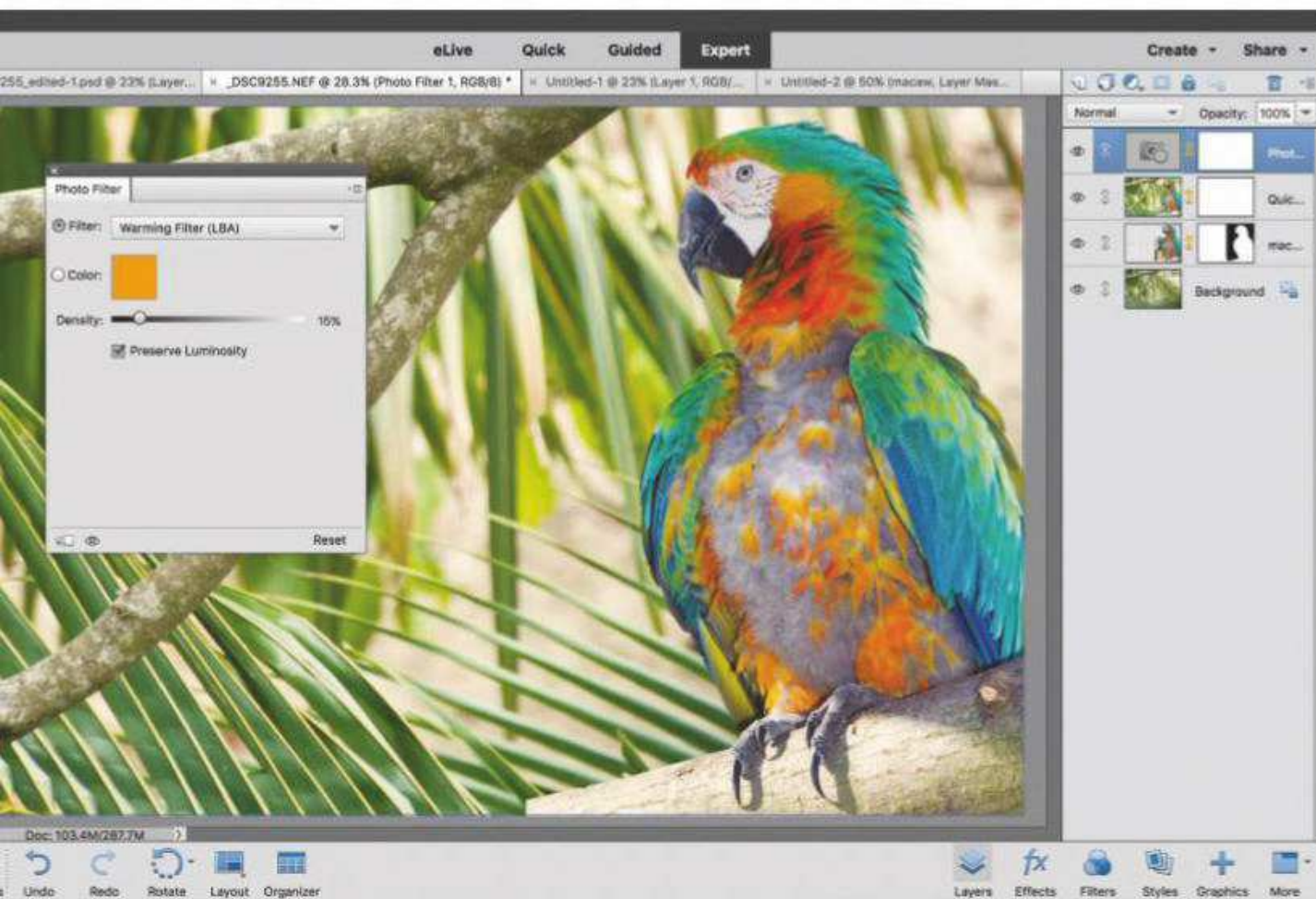
6 Quick Tonal Effects

Elements offers several powerful tools for adjusting tones. One of the most fun is found in the Quick Editing mode. To the right is the Effects panel, which houses a range of one-click tonal effects. It includes the Smart Looks option, which generates a range of suggested 'looks' based on analysis of the image. It's worth noting you're able to switch between editing modes to try out these effects. For instance, you can go from Expert mode to Quick to add a tonal effect, then when you switch back to Expert the new tonal treatment will appear on a new separate layer. This is handy, as you can tone down the effect by lowering the layer opacity if you choose.



7 Adjustment Layers

You can add these by clicking the Create Adjustment Layer icon in the Layers panel. Choose from options like Levels, Hue/Saturation and Photo Filters. Each adjustment will appear as a separate layer and affect all the layers underneath. This is useful in multi-layer documents and with composites as adding a tonal change helps the different elements to gel together. Making the effect on a separate layer brings several other benefits too. The adjustment remains endlessly editable (double-click the thumbnail to re-enter the settings) and we can adjust the opacity to change its strength, choose a different blend mode, or paint a layer mask to make the tonal effect work selectively over specific parts of the image.



Healing Brush

This is a cross between the Spot Healing brush and Clone tools. As with the Clone tool, we Alt-click to sample a clean area nearby then paint to remove the problem patch. It's the ideal tool to use if you find that the Spot Healing tool doesn't give you the results you want.



Clone Stamp tool

The other tools here are clever, but, as with all semi-automated tools, sometimes they can go wrong. This is where the Clone tool comes in. Use it to clean up any messy patches or missing details. Alt-click to sample a clean source area, then paint to remove unwanted details.



Fujifilm X-T3

The X-T2 has been succeeded, but how has **Fujifilm** made one of its finest cameras in the X-series better? **Michael Topham** investigates




At a glance

£1,349 body only

- 26.1-million-pixel APS-C X-Trans CMOS 4
- ISO 160-12,800 (80-51,200 extended)
- 425-point AF system
- 30fps burst shooting
- Dual SD slots
- 4K/60p 4:2:0 10-bit video
- Wi-Fi, Bluetooth connectivity

For and against

-  Much improved autofocus performance
-  Accuracy of Face/Eye detection has improved
-  Blackout-free continuous shooting up to 30fps
-  Supports USB Type-C interface
-  Battery life (390 shots on single charge)
-  In-body battery can't be charged via battery grip
-  Menu can't be navigated via the touchscreen
-  Not equipped with in-body image stabilisation (IBIS)

Data file

Sensor	26.1MP APS-C X-Trans CMOS 4
Output size	6240x4160
Focal length mag	1.5x
Lens mount	Fujifilm X-mount
Shutter speeds	15min-1/8,000sec (mechanical) 15min-1/32,000sec (electronic)
ISO	160-12,800 (80-51,200 extended)
Exposure modes	PASM
Metering	Multi, spot, average, centre-weighted
Exposure comp	+/-5EV in 1/3 steps
Drive mode	11fps with mechanical shutter 30fps with electronic shutter
Video	4K (4096x2160) 60fps, full HD
Viewfinder	3.69m-dot, 0.75x magnification
Screen	3in, 1.04m-dot tilting LCD
Memory Card	SD, SDHC, SDXC (dual slot)
Power	NP-W126S Li-ion battery
Battery life	390 shots per charge
Dimensions	132.5x92.8x58.8mm
Weight	539g with battery and card

Over the past six years, Fujifilm has been refining its X-series system, yet it's the X-T series that continues to generate the most interest from users who'd like the traditional shape of a DSLR combined with the charm of Fujifilm's classic styling in a smaller, lighter body. The recipe of beautifully sculpted handgrip, centrally positioned viewfinder and intuitive layout of buttons and dials has been so successful, it's led to other models like the X-T20 and X-T100 being made to ensure an option for all types of users and budgets. For those who want the best X-T-series camera that money can buy, the X-T2 has been the model to choose. When it arrived in 2016 it changed people's perception of the speed associated with mirrorless cameras and remains a great all-rounder. Two

years on and in keeping with Fujifilm's two-year product cycle, the X-T3 has arrived, but can it continue to win photographers over, become the huge hit the X-T2 was, and tempt people away from taking the full-frame mirrorless route?

Features

Rather than employing Fujifilm's 24.3-million-pixel X-Trans CMOS III sensor, the X-T3 houses a newly developed 26.1-million-pixel APS-C X-Trans CMOS 4 chip. This fourth-generation sensor has a back-illuminated structure, excludes a low-pass filter and partners with Fujifilm's latest X-Processor 4 to offer advanced processing capabilities. Previously, ISO 160 was only available as extended ISO, but now it's part of the native range, spanning from ISO 160-12,800 (expandable to ISO 80-51,200).



One frame from a continuous burst taken at 11fps using the mechanical shutter. It's possible to shoot up to 30fps using the X-T3's electronic shutter
Fujinon XF 50-140mm f/2.8 R LM OIS WR, 1/1250sec at f/2.8, ISO 160

The X-T2 was a speedy performer, but thanks to its new processor the X-T3 manages to trump what its predecessor was capable of. Compared to the X-T2, which could shoot at up to 8fps out of the box, the X-T3 can now shoot at up to 11fps using its mechanical shutter, or up to 30fps by activating the electronic shutter. Another benefit of the X-T3 is that it can shoot at these speeds without the need of a vertical power booster, allowing it to be fast while remaining small and lightweight. Unlike the X-H1, the X-T3 doesn't offer a continuous medium (CM) mode on its drive dial, but there is a continuous low mode (CL) that permits a maximum speed of 5.7fps – the same speed the camera is capable of shooting at in live view and a slight increase on the X-T2's 5fps. The start-up time and shutter

release lag remain the same as before at 0.3sec and 0.045sec, respectively. Like other X-series models, there's a mechanical focal plane shutter with a 1/8,000sec limit and the option to extend this to 1/32,000sec using the totally silent electronic shutter – a useful feature for times when you'd like to work discreetly. Fujifilm has also been busy improving the rolling shutter phenomenon that's associated with electronic shutters and says this issue has been halved compared to previous generations.

The X-T3's 3.69-million-dot EVF with 0.75x magnification is the same EVF you'll find on the X-H1 and an improvement on the X-T2. It offers a display time lag of just 0.005sec and a refresh rate of 100fps when the camera's power management is set to Boost. In normal mode the EVF's refresh rate is 60fps. Users who

like to shoot sports, wildlife and action will welcome the way the X-T3 provides blackout-free high-speed continuous shooting of up to 30fps with AF/AE tracking. Below the EVF you get a similar 3in, 1.04m-dot three-way tilt screen as the X-T2. The difference here is that it now supports the same level of touchscreen control as the X-H1, allowing you to adjust settings from the quick menu, shift the AF point around the frame and swipe through or magnify images from a touch of your finger. As for manoeuvrability, it tilts up and down, plus it can be flipped out by 60° to aid high and low shooting when composing in portrait format.

Significant changes have been made to the X-T3's autofocus system too. While the X-T2 and X-H1 had 0.5-million phase-detection pixels on the sensor, the

X-T3 now has four times as many, or 2.16 million to be precise. The number of selectable AF points has also increased. There's a choice of either 117 selectable AF points laid out into a 9x13 grid, or there's a 425-point layout consisting of a 17x25 grid. Those who like to be very specific with positioning of the AF point are likely to choose the latter, and there's the option to choose between a total of six AF target sizes in single-point AF mode and three in Zone AF mode. Like the X-T2 there is single-point, zone and wide/tracking AF modes and five autofocus custom settings with three user-adjustable parameters to refine focusing characteristics in AF-C mode. If this wasn't enough, the X-T3's low-light autofocus sensitivity has extended from -1EV to -3EV and the X-Processor 4's high



Shoot sport, action or wildlife at 30fps and you can shoot up to 33 raw files or 60 JPEGs before the buffer requires a breather Fujinon XF 100-400mm f/4.5-5.6 R LM OIS WR, 1/480sec at f/5.6, ISO 800



➤ processing speed and improved phase-detection algorithm allows the camera to refocus and meter approximately 1.5x more frequently than existing X-T models. The good news for those who like to shoot people pictures is that the performance of face-detection has also been refined. Eye-detection is available in AF-C mode and you get the option to prioritise which eye you'd like the camera to focus on.

As well as offering an excellent stills specification, the X-T3 has the most impressive video spec we've seen from an X-series camera. It's Fujifilm's first model to feature broadcast-quality 4K/60p 4:2:2 10-bit HDMI output and 4K/60p 4:2:0 10-bit internal recording to an SD card. Both can be recorded simultaneously, letting videographers capture backup video or conduct 4K/60p internal SD card recording while monitoring 4K/60p footage. Videographers will also appreciate its 200Mbps bitrate (100Mbps and 50Mbps are available) when shooting 4K/60p 4:2:0 10-bit footage, and supported formats include the widely used H.264/MPEG-4 AVC as well as H.265/HEVC. Flat F-log video recording to the card is available in 4K and Full HD video formats for accurate colour grading in post-production, plus there is a dedicated video menu where all the video settings are grouped together. All existing

film simulation filters can be used in stills and movie mode and the X-T3 inherits 'Eterna' from the X-H1, which mimics the feel of old Fujifilm film stock, producing a look with low contrast and low saturation with soft shadows.

Build and handling

The X-T3's design and build quality has changed very little, which is testament to the X-T2 and how well it was received. If you were asked to identify the X-T3 from the X-T2 by feel with your eyes closed, you'd likely find this difficult. First impressions count for a lot and within seconds of picking it up you realise you're holding onto a solid and robust camera that's constructed to a high standard. Like the X-T2, the X-T3 strikes an excellent balance between small form factor and feeling substantial enough in the hand that it doesn't feel fiddly or awkward to use. The magnesium alloy body it's built around is sealed against moisture and dust, providing reassurance when the weather takes a turn for the worse. Persistent drizzle at a game of cricket was a good test of its wet-weather resistance and although no harm was caused, the touchscreen didn't respond well to the wet conditions and was far less responsive than in the dry. Anyone who shoots in the rain will favour the AF toggle to shift the AF point around the frame, which can also

be used to work around the quick menu and change settings in combination with the rear dial. Like the X-H1, the X-T3's touchscreen can't be used to navigate the main menu so there's room for improvement here.

Having independent dials to control shutter speed, ISO and exposure compensation makes it a pleasure to operate. The only difference to these dials is they now adopt the cross-sectional shape of the X-H1's dials, with ISO 160 squeezed in between the 'L' and ISO 200 settings. The quick access drive mode and metering mode switches directly below the ISO and shutter speed dials are inherited again, but now they're just that little larger, making them that bit easier to find and operate. Just as we saw via a firmware update for the X-T2, X-T3 users can make ISO adjustments via the front dial once the ISO dial setting (A) is set to Command. It means you're not forced to pull your eye away from the viewfinder to glance at the ISO dial on the top plate at the cost of missing a shot. Another option added to the X-T2 via firmware that's available on the X-T3 out of the box is an Auto option for the minimum shutter speed in the ISO Auto setting. The camera then defines the minimum shutter speed automatically based on the focal length of the lens used.

A few other minor tweaks have been made around the body. The

EVF's dioptre can now be locked to avoid unintentional adjustments and the terminal cover is now fully removable for uncompromised access to the four interface ports. It's great to see the X-T3 offer a 3.5mm headphone socket directly below the 3.5mm stereo mic input too. Better still, the X-T3 has a widely used USB Type-C port that supports in-body battery charging on the go. Power consumption has been improved on the X-T3 too,



The X-T3's eye-detection has been improved. It also works in AF-C mode Fujinon XF 56mm f/1.2 R APD, 1/2500sec at f/1.2, ISO 400

with 390 shots being the maximum from a single charge in normal performance mode. Those who don't want to be caught short of power are recommended to buy a spare battery, or look at the optional VG-XT3 vertical battery grip (£299). This houses two extra batteries in addition to the one in the body, and increases the battery life to 1,100 shots. It's supplied with an AC adapter that allows the inserted batteries to be recharged in two hours provided you have access to mains power.

The level of customisation on the X-T3 is even better than that on the X-T2. You can assign settings to one of six customisable function buttons, or utilise the touchscreen and set up different swipe gestures to one of the four touch functions. I set up wireless communication to the Fn1 button on the top plate to initiate a faster pairing with my mobile devices running the Fujifilm camera remote app and found the swipe right T-Fn3 touch function is worth a try. This instantly accesses the X-T3's large indicators mode and makes exposure variables and icons around the screen and EVF larger – great for those who may struggle to read Fujifilm's fairly small on-screen settings. In total you can set 48 settings to the X-T3 function buttons and if you're one for using back-button focusing, you'll want to assign the AF-ON to the AE-L button.

Performance

The X-T3 presented a big leap in performance over the X-T1. With the X-T3, Fujifilm's objective has not only been to make autofocus faster, but increase the accuracy and responsiveness for the type of user who demands first-rate AF when shooting high-speed action, sport or wildlife, which often involves fast and erratic movements through the frame. The wider spread of phase-detection AF pixels combined with quick data processing has enabled this and constitutes a lightning-fast autofocus performance no matter what size or position the AF point is at in the frame. The full potential of this was realised at Goodwood motor racing circuit, where the Zone and Wide/tracking AF modes were used with the X-T3's high-speed burst settings. The X-T3 wasn't out of its depth when it was asked to focus continuously on cars approaching head-on at high speeds before negotiating a tricky chicane. It successfully managed to acquire sharp focus from the first frame, rarely dropping focus during subsequent frames captured at 11fps and 20fps. This phenomenally impressive AF performance, combined with blackout-free continuous shooting at up to 30fps all adds up to make the X-T3 a seriously capable camera for high-speed shooting, but despite Fujifilm's best efforts,

Focal points

As well as some major changes, the X-T3 features some other smaller refinements

AF-C custom settings

The X-T3 inherits five presets in the AF-C custom settings, which also feature on the X-T2 and X-H1. These can be used to fine-tune how the camera reacts to the way in which the subject moves and where in the frame the camera prioritises focus. Users can also fine-tune the tracking sensitivity, speed tracking sensitivity and zone area, switching manually from the custom (Set 6) option.

Black & white adjustment

The X-T3 introduces new black & white adjustment, whereby you can specify how warm or cool you'd like the mono effect to be. It's available in all of the X-T3's monochrome modes from the image quality settings.

Battery grip

The new vertical battery grip (VG-XT3) fits two additional batteries and improves the 390-shot limit of a single battery to 1,100 shots, with the grip attached and two additional batteries inserted. The batteries in the grip can be recharged using the supplied AC adapter in around two hours.



Pre-shot function

As you press the shutter button half way, the X-T3 begins to capture photos and stores them in its buffer. Press the shutter all the way to take a picture and the images before the shutter press are stored to the card.

Dual card slots

Whereas some of the latest full-frame mirrorless cameras only have one card slot, the X-T3 has dual SD card slots. Both of these are fully compatible with the UHS-I and UHS-II type of SD cards.





An example of the rich, faithful colours one can expect from the X-T3's JPEGs Fujinon XF 100-400mm f/4.5-5.6 R LM OIS WR, 1/850sec at f/4.5, ISO 1600

rolling shutter artefacts do continue to persist when using the electronic shutter – something that was observed in a few of my images where I was panning with cars at high speed.

It's not just with high-speed subjects that the AF has improved. Performance of face-detection AF has taken a giant leap forward, far surpassing the responsiveness of the X-T2. This is immediately obvious when Face/Eye detection is turned on. It does a good job of recognising faces right into the far corners of the frame, both in AF-S and AF-C modes. Eye-detect AF is effective at determining the crucial point of focus on a face


too, with a yellow square inside the green face-detection box clearly revealing which eye it's locked onto. I wouldn't go so far as to say it's as good as Sony's sublime Eye AF, but it's a big step in the right direction and will be of great use to anyone who shoots static or moving portraits under pressure.

For the majority of my testing, two Toshiba Exceria Pro 32GB SDHC UHS-II cards, capable of a 240 MB/s write speed, were loaded into the twin card slots. With these the X-T3 sustained 40 raw files being taken at 8fps and 36 raw files at 11fps before the buffer became full. Turning the electronic shutter on, I

managed to shoot 34 raw files at 20fps (without 1.25x crop) and 33 raw files at 30fps with the 1.25x crop. Switching across to Fine JPEG saw the X-T3 reach 145 frames at 11fps using the mechanical shutter and 79 frames at 20fps with the electronic shutter. This number reduced to 60 frames at 30fps.

The performance of the X-T3's EVF is splendid. It displays a sharp and accurate view while faithfully representing colour as seen by your eyes. Shooting settings automatically rotate in the EVF based on the shooting orientation and although the idea of swiping your thumb across the screen to move the AF point when the EVF

is raised to your eye might sound good, it's not as fast or precise as using the AF toggle. The 'normal' 60fps refresh rate is perfectly adequate for general shooting and helps to keep power consumption low, but for tracking, panning and times when you want a smoother viewing experience you'll certainly want to engage the performance boost mode, which is assigned to the button below the Menu/OK button as default. In playback mode you'll notice that by double tapping an image it presents a magnified view based on the focus point, which is useful for analysing sharpness, and the design of the screen, especially for low-angle work in both orientations, gives it an advantage over models such as the X-T20.

Fujifilm's cameras are known for their faithful colour rendition and the results straight out of the X-T3 in JPEG and raw formats capture true-to-life colour. The TTL 256-zone metering system rarely misjudges scenes and with exposure compensation only a thumb flick away it's easy to dial in exposure when it's needed. Users can be confident leaving white balance to its AWB setting to render natural colours, and there's a new option that allows you to assign AWB lock to any function button. If you'd like to get creative, or add extra impact to your shots in-camera, the X-T3's suite of 16 film simulation modes can be found from the Quick Menu. 

Continuous shooting

THE X-T2 was capable of rattling out a sequence at 8fps, with the option to increase the top end speed to 14fps by attaching a vertical power booster. The pairing of the X-T3's new sensor and image processor presents generous speed benefits over its predecessor, with the option to shoot at up to 11fps using the mechanical shutter in continuous high (CH) burst mode. The X-T3 doesn't require a vertical power booster grip to shoot faster than 8fps either, giving users the benefit of being able to shoot

faster without adding additional weight to the body. Engage the X-T3's electronic shutter and enter the drive settings, and you'll



The X-T3's high-speed burst-shooting modes as displayed in the main menu

find more burst options. You can shoot at 20fps using the electronic shutter, or up to 30fps using the electronic shutter with a 1.25x crop of the sensor. Select one of the three 1.25x crop burst settings (10fps, 20fps and 30fps available) and images will output at a lower 16.6-million-pixel resolution. In addition, the X-T3 introduces a Sports finder mode that clearly marks the 1.25x cropped area in the viewfinder. This has its uses for fast or unpredictable subjects, where you'd like to observe the movement outside of the frame before it enters the cropped area, giving you a better chance of getting the perfect shot.

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

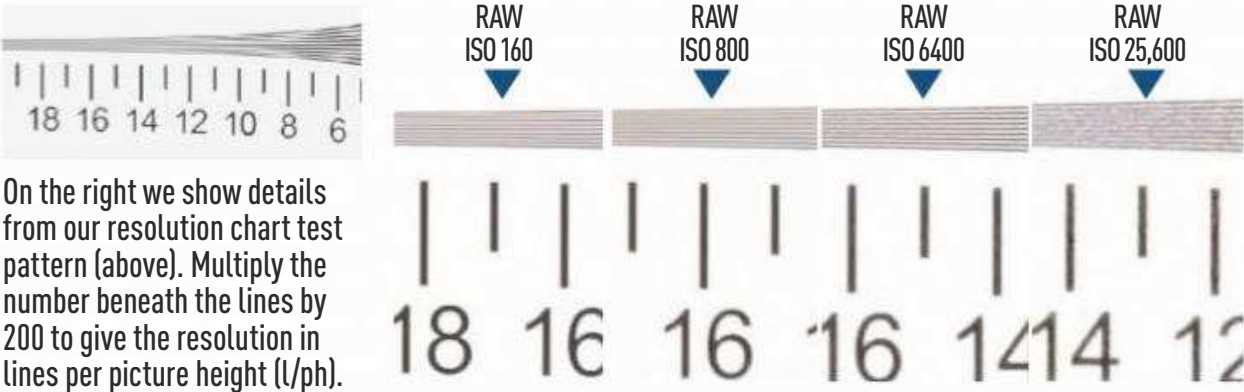


IN THE past we witnessed a jump in resolution from the X-T1's 16.3-million-pixel X-Trans sensor to the 24.3-million pixel X-Trans III chip found inside the X-T2. The X-T3's new 26.1-million-pixel X-Trans CMOS 4 sensor doesn't offer such a leap in terms of resolution, but its back-illuminated structure is what's important, allowing it to produce cleaner looking images across its ISO range. The way the sensor handles noise across its native range (ISO 100-12,800) while preserving such a fine level of detail is great news for those who frequently work in low light.

Resolution

The lack of optical low-pass filter plays its part in a maximum of 3,400/lph being resolved between ISO 80 and ISO 400. Resolution takes a slight hit at ISO 800, dropping to 3,200l/ph. At ISO 3200 and ISO 6400 the figure continues to exceed 3,000l/ph. Rotating the

ISO dial to its 'H' setting revealed a further drop in resolution at ISO 25,600 (2,600l/ph), with 2,400l/ph being resolved at ISO 51,200. Users will find the option to set the 'H' setting between ISO 25,600 and ISO 51,200 from the button/dial settings in the main menu.



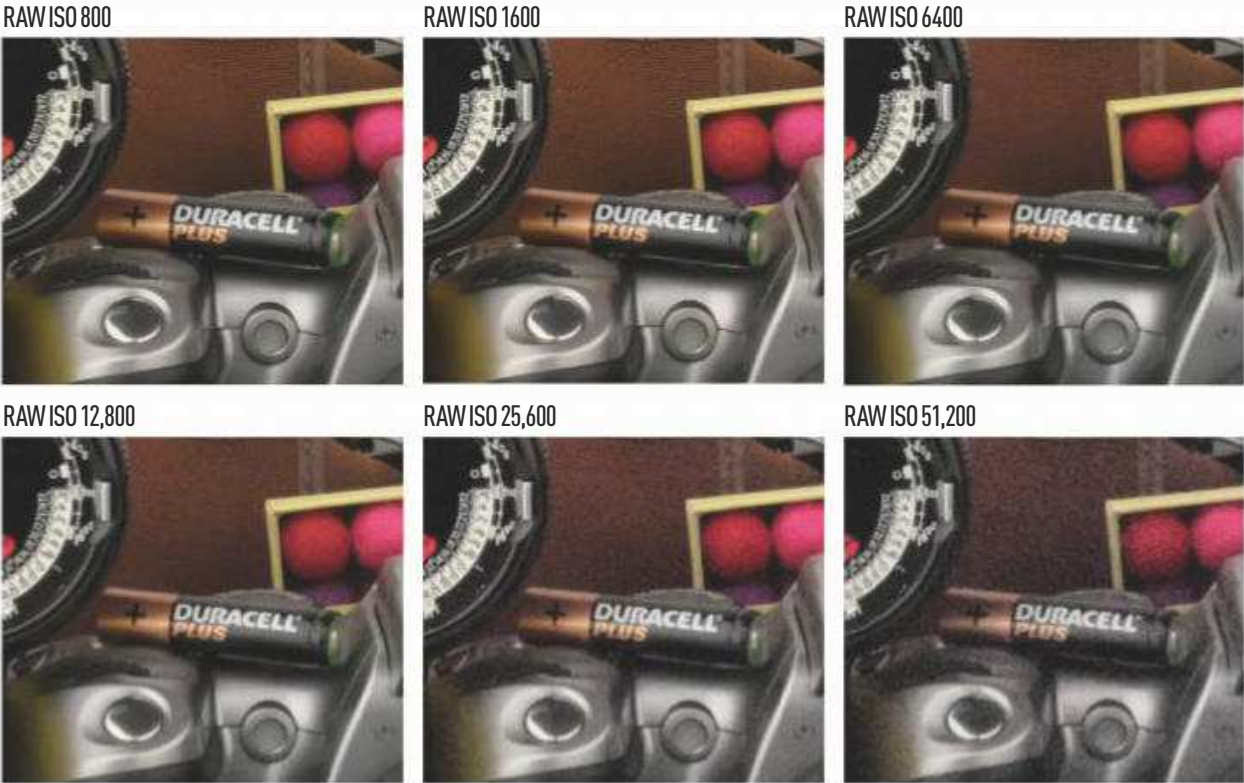
On the right we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height (l/ph).

Noise



The crops shown below are taken from the area outlined above in red

Shoot between ISO 80 and ISO 800 and you'll be guaranteed clean images free of noise. It's only when you select ISO 1600 that you'll begin to notice luminance noise appearing; however it's so well controlled here as well as at ISO 3200 that users have no need to hesitate when using these settings. Noise is also handled well at ISO 6400, but starts to become more pronounced in images captured at ISO 12,800. The level of detail resolved at ISO 12,800 isn't quite what it is at ISO 3200, but this wouldn't put me off using this setting when challenged in low light. It's highly recommended that users steer clear of the extended settings, especially ISO 51,200.



Verdict



WITH THE X-T2, Fujifilm took what we loved about the X-T1's styling before tweaking the design and refreshing it with a new sensor and processor. A similar approach has been taken with the X-T3. It adopts the niceties of the X-T2 and has been updated with the latest X-Trans 4 sensor and X-Processor 4, transforming its performance significantly. The wide spread of phase-detect AF pixels across the full height and width of the sensor, united with its high-speed burst capabilities, provides a higher success rate of sharp shots when shooting the fastest moving subjects; meanwhile the improved responsiveness of the autofocus in dark scenes, combined with the way the sensor handles noise at high ISOs, makes it a strong contender when challenged by low light. Adding in-body stabilisation (IBIS) would have made it even better but this premium feature is, for now at least, earmarked to the Fujifilm X-H1.

As far as mirrorless cameras go, the X-T3 is right up there as one of the most versatile and feels as at home shooting landscapes and portraits as it is capturing the hardest-to-shoot action. It might not boast the same professional status as some full-frame mirrorless cameras, yet it'll have great appeal, especially with those who want an impressive performance in a small form factor, supported by the best APS-C-specific lens range currently on the market. The X-T3's arrival is likely to drive down the price of the X-T2, which up until recently has held its price very well.

Fujifilm had a solid platform on which to build the X-T3 and the firm has once again succeeded at turning a great camera into an even better one. With very few criticisms and so much to love, I can categorically say it's the finest APS-C mirrorless camera that's ever been made and remains a compelling choice for those who wish to bypass the larger and heavier full-frame mirrorless systems in the market.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



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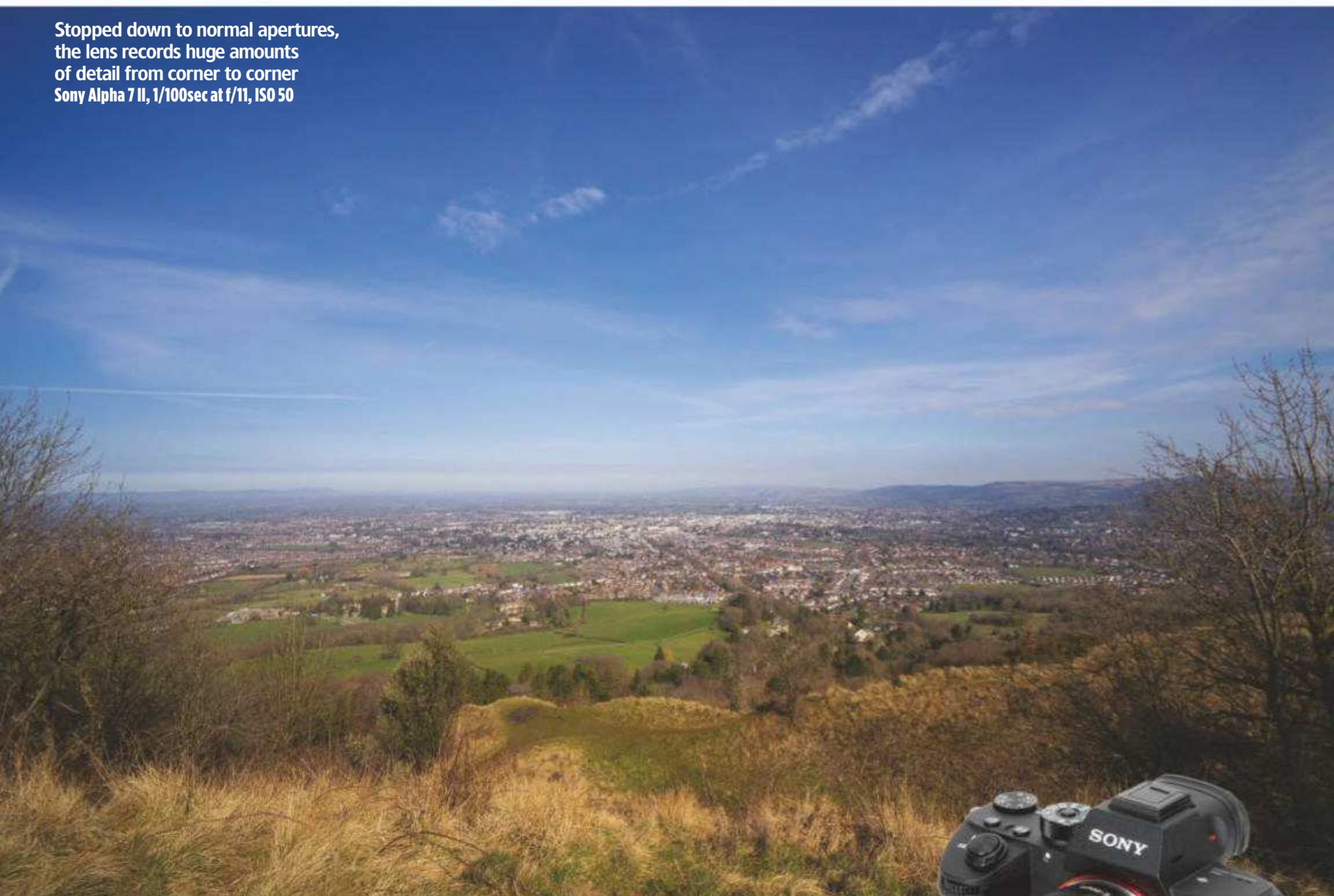
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Stopped down to normal apertures,
the lens records huge amounts
of detail from corner to corner
Sony Alpha 7 II, 1/100sec at f/11, ISO 50



Laowa 15mm f/2 FE Zero-D

Andy Westlake admires a large-aperture, ultra-wideangle prime for full-frame mirrorless that sports really impressive optics

Laowa may not yet be as well-known a brand as its big Japanese rivals, but its parent company Venus Optics is surely the most interesting – and ambitious – of the new breed of lens makers that have appeared out of China over the past few years. Unlike most, it's quickly progressed to making genuinely top-quality optics, which often fill market niches that aren't met elsewhere. Its two key specialist subjects are macro and ultra-wideangle: the 15mm f/2 we're interested in here falls into the latter category.

This lens is part of a family of ultra-wide primes that are based around broadly the same optical design, but scaled for different sensor sizes. Last year I enjoyed testing its tiny

7.5mm f/2 for Micro Four Thirds and 12mm f/2.8 for full-frame DSLRs, and the firm has also recently introduced a 9mm f/2 for APS-C mirrorless. However this 15mm f/2 is designed for full-frame mirrorless, which is the hottest sector in the camera market right now. It's available in Sony FE mount, but you can bet your bottom dollar that it will be one of the first third-party optics to appear in the new Canon RF and Nikon Z mounts.

The Zero-D in the lens's moniker denotes its key optical characteristic, namely close-to-zero curvilinear distortion. Most wideangle lenses show at least some degree of barrel distortion, which tends to get more pronounced the broader the field of view becomes. Laowa,



in contrast, is promising effectively no distortion at all. Is this all too good to be true?

Features

With its 15mm focal length, the lens covers a diagonal angle of view of fully 110°. To achieve this, it employs an optical formula with 12 elements in 9 groups, including two aspherical elements and three extra-low dispersion glass elements that together help suppress distortion and chromatic aberration.

As with all Laowa designs, the 15mm f/2 is entirely manual, with no electronics. Focusing is via a large ring towards the front of the barrel, which drives a rear-focus design that means there's no change in the lens's length or balance between infinity and the minimum object distance of 15cm. Meanwhile the aperture is set using a slimmer ring closer to the camera body. This closes-down the 7-bladed aperture diaphragm directly, with detents at one-stop intervals.





The lens gives great results shooting into the light
Sony Alpha 7 II, 1/500sec at f/8, ISO 100

➤ For videographers, sliding a switch on the side of the barrel will transform the aperture to clickless operation.

While many ultra-wide lenses feature a bulbous front element that precludes the use of screw-in filters, Laowa has produced a design with a 72mm thread. Alongside the Voigtlander 15mm f/4.5, it's currently the widest lens available in Sony E-mount that allows landscape photographers to easily use polarisers and neutral density filters. Surrounding the filter thread is a bayonet mount for the shallow petal-type metal hood.

Build and handling

The moment you take the Laowa 15mm f/2 out of its box, you can't help but be impressed by its build quality. The barrel employs all-metal construction, including the finely ridged focus and aperture rings. One notable characteristic is that the aperture ring's click-stops are somewhat soft, which can make it difficult to operate by feel alone, but the flip-side is that it's easy to set to intermediate

positions. The 7-bladed diaphragm gives a perfectly symmetrical opening all the way down to its smallest setting of f/22. Indeed the only real criticism is that on my review sample at least, the lens hood didn't click into place anywhere near positively enough. But Venus Optics says it's aware of this, and that the problem should be fixed in more recent production examples.

In terms of handling, the lens is a good match to the Sony Alpha 7 II body that I tested it on. At 82mm in length and 500g in weight, it's far more compact than such a fast ultra-wideangle could ever be for a DSLR. Indeed it's broadly similar in size to Samyang's autofocus AF 14mm F2.8 FE, which covers a wider field of view but gathers a stop less light.

One quirk I found was that the camera often struggled to meter correctly, requiring around +1EV compensation to give a good exposure. But it's difficult to blame this on the lens alone, and of course one advantage of mirrorless is that you can see and fix such problems in the viewfinder prior to releasing the shutter.

'The lens barrel employs all-metal construction'

The lack of any electronics has some knock-on effects on operation. The set aperture isn't displayed in the viewfinder, and you'll have to enter the focal length manually on the camera for image stabilisation to work properly. You also have to engage any focus aids manually by assigning them to a function button, in contrast to electronic manual-focus lenses like the Zeiss Loxia range that can engage magnified view automatically when you turn the focus ring. When you come to look at your image files after shooting, you'll find that neither the focal length nor the aperture are recorded in the EXIF data, either.

None of these are deal-breakers; they just demand a slightly longer-winded approach to shooting. Even so, I'd love to see Venus Optics start adding electronics to its lenses – it just makes it quicker to check that you've set the desired aperture, and avoid inadvertent blurring from the IS system being set to the wrong focal length.

Focusing

With this being a manual lens, the quality of the focusing experience becomes critical to the results. Fortunately the focus ring is superb, with wonderfully smooth and well-damped rotation that enables precise setting, but means you're unlikely to knock it out of position accidentally. For those who prefer to pre-set the focus, there's a distance scale calibrated in feet and metres, and a clear depth-of-field scale with markings for f/5.6, f/11 and f/22.

Of course, with this being a 15mm wideangle, you have a certain margin for error with focusing anyway, especially when shooting stopped-down to the optimum apertures



The wide view gives interesting close-ups
Sony Alpha 7 II
1/1250sec at f/2, ISO 100



Straight lines are rendered perfectly, with barely any visible distortion Sony Alpha 7 II, 1/25sec at f/4, ISO 800

around f/8. Chances are you'll still find you've taken more pictures in less-than-perfect focus compared to an AF lens, but you'll only have operator error to blame.

Image quality

Ultimately with any lens, what we're really interested in is the pictures it takes. Thankfully this is where the Laowa 15mm f/2 really shines. At its best, it gives wonderfully detailed images with minimal distortion and very low levels of chromatic aberration. The only obvious caveat is that the corners can look rather soft and murky at apertures much larger than f/4, although they sharpen up perfectly by the time you reach more normal working apertures of around f/8. But that's the price you pay for combining such a wide view with a large maximum aperture, especially if you choose to examine 42.4MP image files at 100% magnification on your computer screen. However it might well be a price worth paying if working at f/2 is the only way to get the shot. And let's be clear: no other lens can match this combination of large aperture and wide view, for any camera system.

In general, though, I found that used sensibly, the lens gave excellent results. It's impressively resistant to flare, so you can frame with the sun in your shots and not have to worry too much about coloured streaking or ghosting. You'll spot any problems in the viewfinder before you shoot anyway, so can adjust accordingly. The minimum focus distance of 15cm also enables unusual close-ups with expansive backgrounds.

One image-quality consequence of the lack of electronics is that the camera doesn't know the lens's optical characteristics, so can't automatically correct lateral chromatic aberration. As a result, you'll see green and magenta colour fringing around high-contrast edges at the corners of the frame, even in out-of-camera JPEG files with lens compensation enabled. But it's a simple one-click fix in raw processing.



Verdict

With the Laowa 15mm f/2 FE Zero-D, Venus Optics has come up with another fine ultra-wideangle prime which, used properly, is capable of absolutely superb results. Landscape photographers looking for an extreme wide angle capable of giving critical corner-to-corner sharpness at normal working apertures will love this optic. Likewise, those shooting interiors in low-light will appreciate its expansive view and impressive light-gathering capabilities.

Indeed my only real complaint is that £900 feels like a lot of money to pay for a lens that has no electronics. It would count as a significant operational improvement if the lens could communicate its aperture and focal length to the camera, even while keeping the same mechanical operation. However if you're confident you can live with its fully manual design, this unique optic will repay your patience with absolutely stunning imagery.



Data file

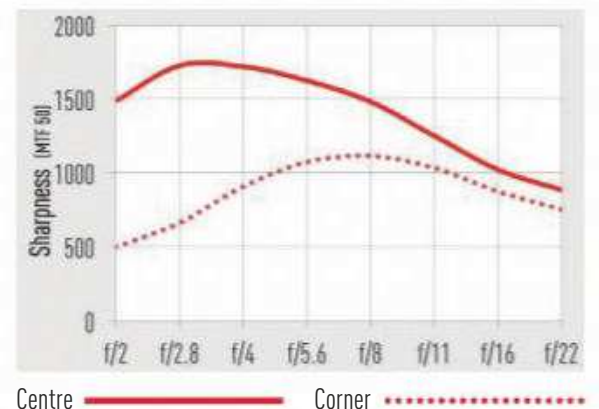
Price £899
Filter diameter 72mm
Lens elements 12
Groups 9
Diaphragm blades 7
Aperture f/2-f/22
Minimum focus 15cm
Length 82mm
Diameter 66mm
Weight 500g
Lens mount Sony FE
www.laowalens.co.uk



Laowa 15mm f/2 FE Zero-D

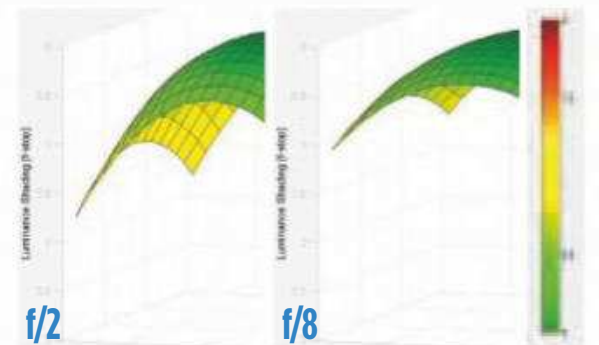
Resolution

In terms of resolution, the 15mm behaves similarly to Laowa's other wideangles. It's extremely sharp in the centre of the frame, giving peak resolution when closed down a stop from the maximum. In the corners it lags behind considerably at full aperture, but sharpens up dramatically on stopping down, with the best overall results obtained from f/5.6-f/11. Smaller apertures inevitably see some softening due to diffraction.



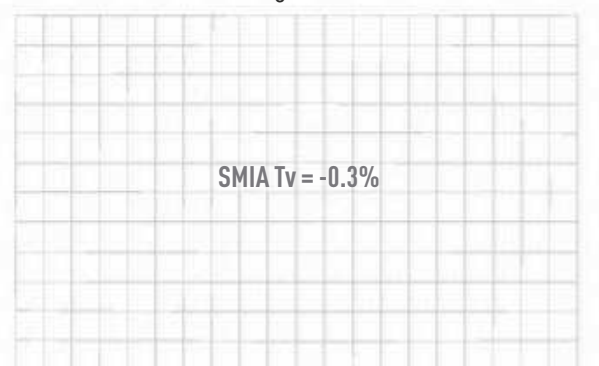
Shading

Unsurprisingly, moderately strong vignetting is visible at maximum aperture, measuring around 1.7 stops. However the gradual fall-off profile means that it's not visually intrusive. Stopping down the aperture sees the level of corner darkening fall gradually, until it reaches 1 stop at f/5.6. It then stays the same at smaller apertures down to f/22.



Curvilinear distortion

Distortion is kept remarkably low for such a wide field of view. There's a tiny bit of complex moustache-type distortion along the long edge of the frame, but you have to look very hard to see it, and it's not a problem in normal use. Usually I'd expect to see considerably more barrel distortion than this from a wideangle lens.





Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800

LEE Landscape Polariser, 0.6 ND Soft Grad

Processing: Adobe Lightroom

SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

Matthew Cattell
matthewcattellphotography.com

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Lensball Pro

Andy Westlake tries out a creative photography aid

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This has got to be some kind of a joke, right? On a page where we cover the latest, most useful photographic accessories, this week it's a crystal ball? If this is what you're thinking, then I understand your scepticism. I had much the same reaction on being offered a Lensball for review, especially given its hyperbolic tagline 'The Ultimate Photographic Accessory'. But actually, after using one for a while, I've decided that there's more to it than you might think.

Unlike anything else we review here, the Lensball won't help you take better photos by keeping your camera steady, enhancing the light or protecting your kit. Instead, it goes into your pictures to form part of the composition. It's an optically perfect crystal-glass ball that acts somewhat like a fisheye lens, forming a superwide view of the world that's upside down and reflected left-to-right. Photographing the image formed by the Lensball, with the same scene out-of-focus in the background, can give some really interesting results.

But here's the thing – you really have to work at it. You can't just drop it into any old shot; both the Lensball and the background have to work together. This means finding a way of placing the ball so it produces a coherent composition, then photographing it using the right lens and settings.

As a result, shooting with the Lensball becomes a conscious exercise in creativity. First, you need a panoramic scene that'll look sufficiently interesting. Second, you need to find somewhere to place the Lensball where it won't roll away, as balls are wont to do. Third, you need to decide whether to shoot at wideangle and include the whole scene twice, or at telephoto to abstract a complementary background. And here's the key: thinking your way through these challenges should then have a positive knock-on effect about how you frame your photography as a whole.

It's possible to find much cheaper globes online, however Lensball says that it uses expensive, top-quality lead crystal glass for the best optical quality. Having had mine flagged up as a suspicious object by a Eurostar X-ray scanner, I can vouch for the fact that it's no run-of-the-mill glass.

Verdict

It's easy to think that we can improve our photography by upgrading our kit, but sometimes we also need to work on improving the way we see. The beauty of the Lensball is that it encourages precisely this. You certainly won't use it in every shot, but it can encourage you to look on the world in a more creative way.



Neatly packed

An attractive presentation box keeps the Lensball safe during transit.

At a glance

- Clear crystal-glass ball
- 80mm diameter
- Weighs 650g

Two sizes

Alongside the 80mm 'Pro' model, Lensball also sells a 60mm 'Pocket' version that weighs 250g.

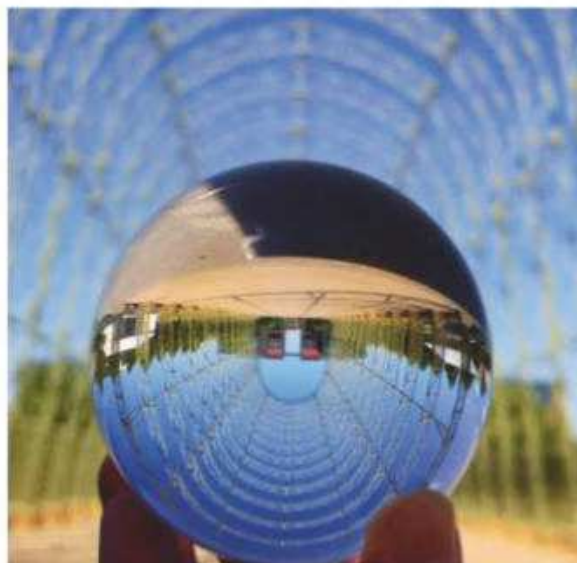
Microfibre pouch

The Lensball comes with a soft pouch with a drawstring closure, to keep it clean and free of fingerprints.

Shooting with Lensball exercises your creativity

LENSBALL ON INSTAGRAM

Lensball also has its own vibrant Instagram community. Using the #lensball hashtag, you can share your favourite shots or search for other people's work. Naturally you'll find a lot of questionable HDR and oversaturated colours, but also plenty of genuinely inspirational photography.



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Portable hard drive for Macbook Pro

Q I have started to travel a lot with my work and I end up taking a huge amount of images and videos that I need to backup while I'm away. I have always used a hard drive dock at home with multiple SATA drives, but I now need something more portable for my travels. I don't really want to spend more than £150 but I could if I had to, and I currently use a Macbook Pro. It does have the USB A ports as well as Thunderbolt, but I may update to a newer version in the future.

Clive Jones

A When it comes to backing up your photos there are a number of hard drives available. If you could stretch your budget a little, you could look at the LaCie Rugged 4TB RAID Thunderbolt with USB 3.1 Type C. This drive comes with a wraparound Thunderbolt cable as well as a USB-C connection if you did upgrade your Macbook in the future. 4TB is also a lot of storage. Coming in just under budget is the LaCie Rugged 2TB Thunderbolt with USB 3.0 drive. This is still a rugged option and is supplied with a Thunderbolt and USB Type A interface, so it would work with your Macbook, but you may need an adapter if you upgrade to a version that only had a USB-C interface.

LaCie's Rugged hard drives are a good back-up option



Making the move into mirrorless

Q Currently I use an older DSLR, but I would like to join the mirrorless club now. I was hoping for good autofocus, 4K video and to get a body and kit lens for around £2,500. I've been scouring the internet and cannot decide between all the different sensor sizes. Although I like to shoot in low light sometimes, I take my camera out more in the day time. I was going to visit one of the Wex branches to try some of the bodies, but would like to narrow down my choices first. Are there any kits you could recommend?

Sarah Miller

A As seen at this September's Photokina, there are a number of mirrorless interchangeable-lens cameras on the market, and I completely understand why it can be confusing to find the right one. Trying out the cameras in-store is a perfect way to find the best model for you, and I have listed three models that you may want to keep a look out for. We have a Micro Four Thirds, an APS-C and a full-frame sensor in the line up below, and all are worth considering on the basis of their different merits.

Our experts suggest



Panasonic Lumix G9 with 12-60mm f/2.8-4 Leica kit

This Micro Four Thirds sensor camera from Panasonic boasts an impressive array of features and comes in nearly £500 under your budget. The 20.3MP sensor with no low-pass filter is complemented by the in-body image stabilisation for really sharp results. The impressively fast autofocus can be used at frame rates of up to 60fps in continuous AF-S, and you can shoot 4K video at 60p.

£2,019

- 20.3MP Live MOS sensor with no low-pass filter
- Up to 60fps burst mode with 20fps in AF-C
- 4K video at 60fps for high-resolution slow motion



Fujifilm X-T3 with XF 18-55mm f/2.8-4 kit

Coming in at an even lower cost than the Lumix G9, you could afford to buy an extra lens with this newly released 26.1MP back-illuminated APS-C sensor mirrorless camera with new X-Processor 4. You can record at 4K/60p 10bit 4:2:0 with F-Log internally or 1080 HD at 120p for slow motion, and you can shoot a burst of 20fps in full resolution. The camera includes a new Sports Finder mode and Pre-Shoot function.

£1,699

- 26.1MP back-illuminated X-Trans CMOS 4 APS-C sensor
- 4K/60p 10bit 4:2:0 F-Log and 1080 HD at 120p internal recording
- 20fps full-resolution burst and 30fps burst with a 1.25x crop



Nikon Z 6 with 24-70mm f/4 lens + mount adapter

For slightly over your budget, there is the brand new Nikon Z 6. With a full-frame 24.5MP back-illuminated CMOS sensor this Nikon delivers excellent results in low light and can shoot 4K at 30fps (with full pixel readout) and Full HD at 120fps. With the mount adapter you have access to Nikon's range of FX lenses, and 5-axis in-body IS as well as a new, highly accurate autofocus system, making the Z 6 one to consider.

£2,699

- Excellent low-light performance with 24.5MP full-frame sensor
- Access via mount adapter to a wide range of lenses
- 5-axis in-body IS and new focal-plane phase-detection AF



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Professor Newman on... Lens and format size

Bob Newman ponders the future of smaller
format systems and niche markets

With the release of two new full-frame mirrorless systems and Panasonic joining in with Leica's L-mount, the aficionados of the existing, smaller format systems may wonder whether their systems are in danger of becoming obsolescent. The answer to this question is, in all probability, 'no'. While the specialist photographic market is decreasing in size, it is unlikely to disappear. It will remain in a different form, possibly consisting of specialist niches. We have seen new niche photographic markets open up over the last few years, such as, for instance, action cameras.

The more pertinent question for any user of a camera system worried about its future is whether there is a viable niche that it will fill. The question about the mirrorless camera market is whether it consists of one niche or two, differentiated by sensor size. That

question boils down to whether the difference in sensor size confers particular advantages, enough to ensure survival into the future. In general, there are two major advantages put forward favouring the use of a small sensor, which are cost and size – with the associated weight advantages. Here, we will consider the latter.

As far as camera body size is concerned, both the smaller sensor mirrorless (Micro Four Thirds and APS-C) and full frame seem to be subject to the same major constraint, the size of the human hand. In the case of the smaller examples of both, there are reported problems with usability for people with larger hands. This we might conclude that camera body size does not give a major differentiator between the systems, which leaves a consideration of the lenses.

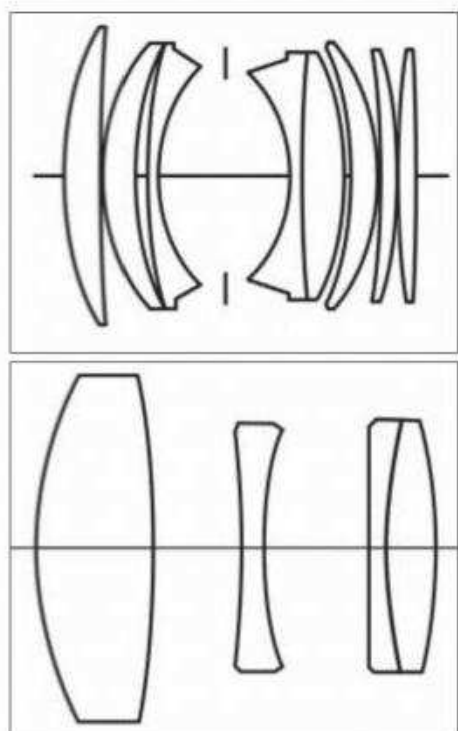
Lens size

Lenses for the smaller formats tend to be smaller than for the full-frame cameras, but often not especially so. Sony has just released a 'compact' 24mm f/1.4 lens for its FE system. This lens is just a few millimetres larger than the Olympus 17mm f/1.2 lens. Clearly these lenses are different in both parameters, which poses a question as to which parameters are important with respect to this kind of comparison.

While camera markets tend to focus on sensor size, in a very real sense it is a secondary issue. A photographer really needs to be concerned about what goes into the front of the lens and the end result. A few months ago (AP 17 March 2018) I published a piece showing that depth of field can be entirely calculated in the object field (in front of the lens) from the subject distance, the angle of view

and the aperture diameter. Similarly, the light energy that makes up the photo, and therefore how much noise there is (given that the major source of noise depends on the number of photons, quanta of light energy) can be determined from those two parameters plus the scene luminance. Therefore, when comparing lenses for different sized sensors, it makes sense to do so with reference to those two parameters, angle of view and aperture diameter.

To compare 'normal lenses', a sensible comparison would be a Micro Four Thirds 25mm f/1.4 with a full-frame 50mm f/2.8. These lenses, on the cameras for which they are designed, would yield the same angle of view and present the same aperture diameter. So, which would be larger? One other specification worth making is that the two lenses should yield similar image quality. The complexity of a well-corrected lens design increases as the f-number decreases, thus it is probable that the 25mm f/1.4 lens will be more complicated than the 50mm f/2.8. The classic designs for these are the double Gauss symmetrical design for the f/1.4 and the four-element Tessar design for the f/2.8. Thus it appears that the advantage is with the larger sensor. However, since the Micro Four Thirds lens has half the focal length, it is likely that it will extend less far from the focal plane, and this still be more compact. Even this, though, is not inevitable. The Tessar, by strengthening its front element and making the rear double negative in power becomes a 'tele-Tessar', with a length shorter than its focal length. Thus, it is quite feasible to make these comparable lenses comparable in size, despite the difference in sensor dimensions.



An f/1.4 normal lens will require a double Gauss design (above top), whilst an f/2.8 can use the classic Tessar four-element design (above)

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Buying Guide

613
cameras
& lenses
listed &
rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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BUYING GUIDE

DSLR cameras				Sensor size	Resolution (MP)	Lens mount	Max ISO	Video	Mic input	AF points	Burst mode (fps)	VF coverage (%)	Built-in Wi-Fi	Flash	Screen size (in)	Articulated LCD	Touchscreen	Battery life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight (g)
Name & Model	RRP	Score	Summary							Shooting				Screen				Dimensions				
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi-Fi	APS-C	18	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	485
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	475
Canon EOS 4000D	£369	2.5★	Super cheap stripped back DSLR for budget conscious beginners	APS-C	18	Canon EF	12,800	1080		9	3	95	•	•	2.7			500	129	101.6	77.1	436
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	APS-C	24.2	Canon EF	51,200	1080		9	5	95	•	•	3	•	•	650	122.4	92.6	69.8	453
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	APS-C	24.2	Canon EF	25,600	1080	•	19	5	95		•	3	•	•	440	131.9	100.7	77.8	555
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	99	76.2	532
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	100	76.2	540
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	APS-C	24.2	Canon EF	25,600	1080	•	45	7	100	•	•	3	•	•	960	139	105.2	78.5	730
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	APS-C	20.2	Canon EF	51,200	1080	•	65	10	100		•	3			670	148.6	112.4	78.2	910
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	FF	20.2	Canon EF	102,400	1080	•	11	4.5	97	•		3			980	145	111	71	755
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•		3	•	•	1,200	144	110.5	74.8	765
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7.7	100	•		3.2		•	900	151	116	76	890
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			700	152	116.4	76.4	845
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			390	152	116.4	76.4	845
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	FF	20.2	Canon EF	409,600	3840	•	61	14	100			3.2	•	•	1,210	158	167.6	82.6	1340
Nikon D3400	£399	4★	Entry-level DSLR that includes Bluetooth smartphone connectivity	DX	24.2	Nikon F	25,600	1080	•	11	5	95		•	3			1,200	124	98	75.5	445
NEW Nikon D3500	£499		Same feature set as the D3400 in an updated body design	DX	24.2	Nikon F	25,600	1080		11	5	95		•	3			1,550	124	97	69.5	415
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080	•	23	5	95	•	•	3.2	•		700	125	98	76	530
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	•	•	3.2	•	•	970	124	97	78	465
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	DX	24.2	Nikon F	25,600	1080	•	51	6	100	•	•	3.2			1,100	135.5	106.5	76	765
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	•	•	3.2	•	•	950	135.5	104	72.5	720
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•		3.2	•	•	1,240	147	115	81	860
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080	•	39	6	100		•	3.2	•		900	141	113	82	850
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	FX	24.3	Nikon F	51,200	1080	•	51	6.5	100	•	•	3.2	•		1,230	140.5	113	78	840
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	FX	16.2	Nikon F	204,800			39	5.5	100			3.2			1,400	143.5	110	66.5	765
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100		•	3.2			1,200	146	123	82	980
Nikon D850	£3499	5★	High-speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100			3.2	•	•	3,780	160	158.5	92	1405
Pentax K-70	£600	4.5★	Solid performer with fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		410	125.5	93	74	688
Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	APS-C	24.3	Pentax K	51,200	1080	•	27	8.3	100			3.2			720	131.5	102.5	77.5	785
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	APS-C	24.3	Pentax K	819,200	1080	•	27	7	100	•	•	3	•		390	131.5	101	76	703
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•		670	136.5	110	85.5	1010
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	APS-C	19.6	Sigma SD	6400			9	3.6	100			3			TBC	147	95.1	90.8	703
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	APS-H	25.7	Sigma SD	6400			9	3.8	100			3			TBC	147	95.1	90.8	708
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	APS-C	24	Sony A	25,600	1080	•	79	8	100		•	2.7	•		580	142.6	104.2	82.8	675
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS-C	24.3	Sony A	25,600	1080	•	79	12	100	•	•	3	•		480	142.6	104	81	647
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840	•	79	12	100	•	•	3	•	•	100	142.6	104.2	76.1	849

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@ti-media.com. We don't have space to list every single product on the market, so we don't include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.

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Mirrorless cameras

Mirrorless cameras																							
				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)	
NAME & MODEL		RRP	SCORE	SUMMARY							SHOOTING				SCREEN			DIMENSIONS					
	Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic				APS C	24.2	Canon M	25,600	1080		49	6.1		•	•	295	108.2	67.1	35.1	302
	Canon EOS M50	£649	4.5★	Very likeable and well specified entry level model with viewfinder				APS C	24.2	Canon M	51,200	3840	•	143	10	•	•	•	235	116.3	88.1	58.7	387
	Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder				APS C	24.3	Canon M	25,600	1080	•	49	4.2		•	•	250	110.9	68	44.4	366
	Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls				APS C	24.2	Canon M	25,600	1080	•	49	9		•	•	295	112	68	44.5	390
	Canon EOS M5	£1049	4★	DSLR style mirrorless camera combines speed and good handling				APS C	24.2	Canon M	25,600	1080	•	49	9	•	•	•	295	115.6	89.2	60.6	427
NEW	Canon EOS R	£2350		Canon's first full frame mirrorless uses the EOS 5D Mark IV's sensor				FF	30.3	Canon RF	102,400	3840	•	5655	8	•	•		350	135.8	98.3	84.4	660
	Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies				APS C	16.3	Fuji X	25,600	1080		49	6		•	•	350	119.6	67.4	40.4	331
	Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor				APS C	24.2	Fuji X	25,600	1080		77	10		•	•	410	116.9	66.9	40.4	339
	Fujifilm X-A5	£549	3.5★	Speedier budget model with new processor and phase detection AF				APS C	24.2	Fuji X	51,200	3840		91	6		•	•	450	116.9	67.7	40.4	361
	Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls				APS C	16.3	Fuji X	51,200	1080	•	49	7	•	•	•	350	129	74.9	37.2	350
	Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well				APS C	24.3	Fuji X	51,200	3840	•	325	5	•	•		350	121.3	73.9	42.7	337
	Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5 axis in body stabilisation				APS C	24.3	Fuji X	51,200	4096	•	325	14	•	•		310	139.8	97.3	85.5	673
	Fujifilm X-T100	£619	4★	Attractively designed entry level model gives excellent image quality				APS C	24.2	Fuji X	51,200	3840		91	8	•	•	•	430	121	83	47.4	448
	Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen				APS C	24.3	Fuji X	51,200	3840	•	325	8	•	•	•	350	118.4	82.8	41.4	383
	Fujifilm X-Pro2	£1349	5★	High end model with unique optical/electronic hybrid viewfinder				APS C	24.3	Fuji X	51,200	1080	•	77	8	•	•		250	140.5	82.8	45.9	495
	Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date				APS C	24.3	Fuji X	51,200	1080	•	325	14	•	•		340	132.5	91.8	49.2	507
NEW	Fujifilm X-T3	£1349	5★	Update to the X T2 with new sensor and significantly improved autofocus				APS C	26.1	Fuji X	51,200	4096	•	425	20	•	•		390	132.5	92.8	58.8	539
	Leica CL	£2250	4.5★	Gorgeous APS C mirrorless model with viewfinder and touchscreen				APS C	24.2	Leica L	50,000	3840		49	10	•	•		220	131	78	45	403
	Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation				APS C	24	Leica L	50,000	3840		49	20		•		250	134	69	33	399
	Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder				FF	24	Leica L	50,000	4096		49	11	•	•		400	147	104	39	847
NEW	Nikon Z 6	£2099		Full frame mirrorless all rounder with 24MP sensor and 12fps shooting				FF	24	Nikon Z	204,800	3840	•	273	12	•	•		330	134	100.5	67.5	675
NEW	Nikon Z 7	£3399	5★	High resolution full frame mirrorless with in body stabilisation				FF	45.7	Nikon Z	102,400	3840	•	493	9	•	•		330	134	100.5	67.7	675
	Olympus PEN E-PL9	£650	4★	Entry level CSC with built in flash and 4K video but no viewfinder option				4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	350	117.1	68	39	380
	Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well				4/3	16.1	Mic4/3	25,600	1080		81	8.5	•	•	•	320	119.5	83.1	46.7	342
	Olympus OM-D E-M10 III	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface				4/3	16.1	Mic4/3	25,600	3840		121	8.6	•	•	•	330	121.5	83.6	49.5	410
	Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks				4/3	16	Mic4/3	25,600	1080	•	81	10	•	•		750	123.7	85	44.5	469
	Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder				4/3	20.3	Mic4/3	25,600	1080		81	10	•	•	•	330	124.8	72.1	37.3	427
	Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS				4/3	20.4	Mic4/3	25,600	3840	•	121	18	•	•		440	134.1	90.9	68.9	574
	Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC				4/3	16	Mic4/3	25,600	3840	•	49	8	•	•	•	360	124.9	86.2	77.4	410
	Panasonic Lumix G9	£1499	4.5★	High speed, rugged photo centric flagship CSC with in body IS				4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		890	136.9	97.3	91.6	658
	Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video				4/3	16	Mic4/3	25,600	3840	•	49	9	•	•	•	330	128.4	89	74.3	505
	Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video				4/3	16	Mic4/3	25,600	3840		49	5.8		•	•	210	106.5	64.6	33.3	269
	Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder				4/3	16	Mic4/3	25,600	4096		49	8	•	•	•	290	122	70.6	43.9	426
	Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5 axis stabilisation				4/3	20.3	Mic4/3	25,600	3840		49	9	•	•	•	900	124	72.1	46.8	450
	Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording				4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		410	138.5	98.1	87.4	725
	Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi aspect sensor				4/3	10.2	Mic4/3	204,800	4096	•	225	11	•	•		410	138.5	98.1	87.4	660
	Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality				APS C	24	Sony E	25,600	1080		179	6		•	•	400	110	63	36	283
	Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor				APS C	24	Sony E	25,600	1080		179	11	•	•	•	310	120	67	45	344
	Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video				APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	350	120	66.9	48.8	404
	Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation				APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	350	120	66.9	53.3	453
	Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras				FF	24.3	Sony E	25,600	1080	•	117	5	•	•		340	127	94	48	474
	Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation				FF	24.3	Sony E	25,600	1080	•	117	5	•	•		350	126.9	95.7	59.7	556
	Sony Alpha 7 III	£1999	5★	Remarkable all rounder with 10fps shooting and 4K video recording				FF	24.2	Sony E	204,800	3840	•	693	10	•	•		610	126.9	95.6	73.7	650
	Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor				FF	36.4	Sony E	25,600	1080	•	25	4	•	•		340	127	94	48	465
	Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available				FF	42.4	Sony E	102,400	3840	•	399	5	•	•		290	126.9	95.7	60.3	625
	Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design				FF	42.4	Sony E	102,400	3840	•	399	10	•	•		650	126.9	95.6	73.7	657
	Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities				FF	12.2	Sony E	409,600	1080	•	25	5	•	•		380	126.9	94.4	48.2	489
	Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video				FF	12.2	Sony E	409,600	3840	•	169	5	•	•		310	126.9	95.7	60.3	627
	Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance				FF	24.2	Sony E	204,800	3840	•	693	20	•	•		650	126.9	95.6	63	673

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BUYING GUIDE

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Nikon defocus control portrait lenses	ED Extra low Dispersion elements	LD Low Dispersion glass	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DC Sigma's lenses for APS C digital	EF Canon's DSLR lenses for full frame	LM Fujifilm Linear Motor	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DG Sigma's designation for full frame lenses	EF-S Canon lenses for APS C sized sensors	MP-E Canon's high magnification macro lens	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di Tamron lenses for full frame sensors	EF-M Canon's lenses for its mirrorless M range	OIS Optical Image Stabilisation	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-II Tamron lenses designed for APS C DSLRs	EX Sigma's 'Excellent' range	OS Sigma's Optically Stabilised lenses	TS-E Canon Tilt and Shift lens
APO Sigma Apochromatic lenses	Di-III Tamron lenses for mirrorless cameras	FA Pentax full frame lenses	PC-E Nikon tilt and shift lenses	UMC Ultra Multi Coated
ASPH Aspherical elements	DN Sigma's lenses for mirrorless cameras	FE Sony lenses for full frame mirrorless	PF Nikon Phase Fresnel optics	USM Canon lenses with an Ultrasonic Motor
AT-X Tokina's Advanced Technology Extra Pro	DO Canon diffractive optical element lenses	G Nikon lenses without an aperture ring	PRO Tokina and Olympus Professional lenses	USD Tamron Ultrasonic Drive motor
AW Pentax all weather lenses	DT Sony lenses for APS C sized sensors	HSM Sigma's Hypersonic Motor	PZD Tamron Piezo Drive focus motor	VC Tamron's Vibration Compensation
CS Samyang lenses for APS C cropped sensors	DX Nikon's lenses for DX format digital	IF Internal Focusing	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
D Nikon lenses that communicate distance info	E Nikon lenses with electronic apertures	IS Canon's Image Stabilised lenses	SDM Pentax's Sonic Direct Drive Motor	XR Tamron Extra Refractive Index glass
DA Pentax lenses optimised for APS-C-sized sensors	E Sony lenses for APS-C mirrorless	L Canon's 'Luxury' range of lenses	SMC Pentax Super Multi Coating	WR Weather Resistant

DSLR Lenses

DSLR Lenses				SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY	MOUNT									DIMENSIONS		
CANON DSLR															
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•					•	15	n/a	78.5	83	540
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•						24	77	83.5	89.8	385
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•					•	28	n/a	108	132	1180
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•					•	20	n/a	80	94	645
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•						35	72	81.6	87.5	575
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•					•	28	82	88.5	111.6	635
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•					•	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•					•	28	77	82.6	112.8	615
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	25	77	88.9	106.9	820
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•					•	28	77	83.5	96.8	500
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•						35	77	83.5	110.6	645
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•						25	58	69	75.2	205
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•						39	67	76.6	96	480
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•						39	67	77.4	96	515
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•						45	72	78.6	102	595
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•					•	25	72	77.5	70.6	405
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•					•	25	77	83.5	86.9	650
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•					•	20	58	68.4	55.7	280
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•						16	52	68.2	22.8	125
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	21	82	88.5	106.9	780
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•					•	38	82	88.5	113	805

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

BUYING GUIDE

DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)	
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS										
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•		•	25	n/a	89	124	885								
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•		•	20	77	82.5	80.5	335								
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•		•	25	62	69	42.5	270								
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•		•	30	52	64.5	46	270								
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•		•	25	77	83	88.5	620								
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•			23	72	77.5	83	355								
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•		•	21	77	82.5	108	730								
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•		•	38	77	83	133	900								
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•		•	38	82	88	154.5	1070								
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•			38	72	78	82	465								
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•		•	45	77	84	103	710								
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions					•		•	28	77	83	100.5	645								
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•		•	25	67	73	80	330								
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•		•	25	52	65	44.5	205								
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•		•	50	77	83	114	800								
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•			30	52	70	52.5	200								
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•		•	25	58	72	71.5	305								
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•		•	25	52	64.5	43.5	205								
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•		•	30	67	83	89.5	600								
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•			20	52	68.5	64.5	235								
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•		•	25	77	82.5	112	740								
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•		•	45	52	64.5	42.5	230								
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•		•	45	58	73.5	54	280								
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•		•	45	52	63	39	160								
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•		•	45	58	72	52.5	185								
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•			110	52	73	99.5	335								
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•			110	52	70.5	83	300								
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•			140	58	76.5	123	530								
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•		•	58	72	85	70	385								
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•		•	22	62	70	74.5	440								
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•		•	18	62	73	89	425								
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•		•	140	77	87	209	1540								
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•		•	110	77	88.5	202.5	1430								
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•		•	1000	67	78	178.5	850								
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•		•	1500	67	80	143.5	745								
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•		•	1200	67	80.5	146	680								
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•			110	58	72	125	400								
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•			110	58	72	125	415								
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•		•	175	77	95.5	203	1570								
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•			28	52	73	98.5	355								
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•		•	85	77	86.5	84	595								
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•		•	80	67	80	73	350								
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•		•	39	77	83.5	107	635								
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•		•	100	82	94.5	106	985								
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•		•	31	62	83	116	720								
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•		•	90	72	79	111	640								
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•		•	110	72	79	120	815								
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•		•	150	72	78.5	144	760								
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•		•	50	62	76	104.5	1190								
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•		•	220	95	108	267.5	2300								
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•		•	140	77	89	147.5	755								
LAOWA DSLR																							
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		•	•		•	•	•	18	77	74.8	82.8	609								
24mm F14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			•		•		•	47	n/a	38	408	474								
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			•		•	•	•	17.3	n/a	65	82	400								
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•	•	12	77	83.8	64.7	410								
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•	•	18.5	62	95	70	503								
100mm f/2.8 2:1 Ultra Macro APO	TBC		Full-frame macro lens with twice-life-size magnification and apochromatic design			•		•	•	•	24.7	67	125	72	638								
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•		•	•	•	90	67	98.9	76	745								

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													

PENTAX DSLR

DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•	•		28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•	•		38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•	•		50	62	73	86.5	440
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•	•		30	58	68.5	65	345
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•	•		30	49	64	44.5	214
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens shares the same optics as the Limited version						•			40	n/a	62.9	9	52
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•	•		45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						•	•		40	72	80	106	910
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring						•	•		45	49	63.5	38	220
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•	•		19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•	•		120	77	91.5	203	1755
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•	•		70	49	48	64	270
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•	•		30	49	65	80.5	340
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•	•		200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070


SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•	•		20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•					•	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•					•	20	n/a	90.5	95.6	485
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•	•	•	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•	•	•	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•	•	•	20	82	86	110.5	680
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•	•	•	30	77	83	111	660
50mm f/1.2 XP MF	£799		Premium-quality ultra-fast prime with manual focus operation, designed for 50MP sensors			•					•	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050
AF 85mm f/1.4 EF	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon full-frame DSLRs			•					•	90	77	88	72	485
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnifiaction		•	•	•	•	•		•	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830

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BUYING GUIDE

DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•		•	•	•		24	72	75	105.7	555
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•		•	•	•		24	82	87.3	88.2	520
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts		•	•		•	•	•	•	28	n/a	87	120.2	670
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction			•		•		•	•	26	n/a	96.4	135.1	1150
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•		•	•	•	•	15	n/a	73.5	65	370
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•	•	•		39	72	79	101.5	585
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940
24-70mm f/2.8 DG OS HSM A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885
28mm f/1.4 DG HSM A	TBC		High-quality, weathersealed fast wideangle prime for full-frame DSLRs			•		•		•	•	28	77	82.8	107.1	TBC
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•		•	•	•		30	62	63.3	74.2	435
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•		•	•	•	•	30	67	77	94	665
40mm f/1.4 DG HSM A	TBC		Large and heavy prime promising natural-looking perspective and top-quality optics			•		•		•	•	40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•		•		•	•	40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	•		•		•		•	•	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art lineup features an extending-barrel focus-by-wire design			•		•		•	•	26	49	71	106	515
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430
70-200mm f/2.8 DG OS HSM S	TBC		Large-aperture telephoto zoom designed for high sharpness and minimal chromatic aberration	•		•		•		•	•	120	82	94.2	202.9	1805
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•		•	•	•	•	95	58	76.6	122	550
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm			•	•	•	•	•	•	95	58	76.6	122	545
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•		•		•	•	100	TBC	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•	•	•	•	150	105	124	291	3390
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor			•		•	•	•	•	250	46	119	214.5	2400
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs		•						•	28	77	83	114	900
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•							100	72	81	88	577
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•							35	62	72	83	445
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•							40	62	72	83	470
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•							45	62	75	86	440
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•							12	49	70	45	150
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•							23	55	70	52	170
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•							34	49	70	45	170
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						•	20	55	71.5	60	295
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor		•							95	55	71.5	85	305
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

BUYING GUIDE

Mirrorless Lenses													IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
LENS			RRP	SCORE	SUMMARY								MOUNT					DIMENSIONS								
CANON MIRRORLESS																										
EF-M 11-22mm f/4-5.6 IS STM			£355		Ultra-wideangle lens with a compact, retractable lens design								•	•								15	55	61	58.2	220
EF-M 15-45mm f/3.5-6.3 IS STM			£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm								•	•								25	49	60.9	44.5	130
EF-M 18-55mm f/3.5-5.6 IS STM			£269		Compact and versatile zoom lens								•	•								25	52	61	61	210
EF-M 18-150mm f/3.5-6.3 IS STM			£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality								•	•								25	55	60.9	86.5	300
EF-M 22mm f/2 STM			£220		Small and bright wideangle pancake lens									•								15	43	61	23.7	105
EF-M 28mm f/3.5 IS STM Macro			£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects								•	•								9.7	43	60.9	45.5	130
EF-M 32mm f/1.4 STM			£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view									•								23	43	60.9	56.5	235
EF-M 55-200mm f/4.5-6.3 IS STM			£330		Telephoto zoom that takes you closer to the action								•	•								100	52	60.9	86.5	260
RF 24-105mm f/4L IS STM			£1120		General-purpose standard zoom with useful range and image stabilisation								•		•						•	45	77	83.5	107.3	700
RF 28-70mm f/2L USM			£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture										•						•	39	95	103.8	139.8	1430
RF 35mm f/1.8 IS STM Macro			£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction								•		•						•	17	52	74.4	62.8	305
RF 50mm f/1.2L USM			£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance										•						•	80	77	89.8	108	950
NIKON MIRRORLESS																										
24-70mm f/4 S Nikkor-Z			£999		General-purpose standard zoom for Nikon's full-frame mirrorless system													•			•	30	72	77.5	88.5	500
35mm f/1.8 S Nikkor-Z			£849		Fast, moderate-wideangle prime designed for optimum optical performance													•			•	25	62	73	86	370
50mm f/1.8 S Nikkor-Z			£599		Large-aperture prime that promises exceptional edge-to-edge sharpness													•			•	40	62	76	86.5	415
FUJIFILM MIRRORLESS																										
XF 8-16mm f/2.8 R LM WR			£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction														•			25	n/a	88	121.5	805
XF 10-24mm f/4 R OIS			£849		Wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating								•						•			24	72	78	87	410
XF 14mm f/2.8 R			£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag														•			18	58	65	58.4	235
XC 15-45mm f/3.5-5.6 OIS PZ			£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras								•						•			13	52	62.6	44.2	135
XF 16mm f/1.4 R WR			£729	5★	Weather-sealed fast prime for X-system users														•			15	67	73.4	73	375
XC 16-50 f/3.5-5.6 OIS II			£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range								•						•			30	58	62.6	98.3	195
XF 16-55mm f/2.8 R LM WR			£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance														•			60	77	83.3	106	655
XF 18mm f/2 R			£430	4★	A compact wideangle lens with a quick aperture														•			18	52	64.5	40.6	116
XF 18-135mm f/3.5-5.6 R LM OIS WR			£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1								•						•			45	77	75.7	97.8	490
XF 18-55mm f/2.8-4 R LM OIS			£599		Short zoom lens with optical image stabilisation								•						•			18	58	65	70.4	310
XF 23mm f/1.4 R			£649		Premium wideangle prime lens with fast maximum aperture														•			28	62	72	63	300
XF 23mm f/2 R WR			£419	5★	Compact weather-resistant wideangle prime lens														•			22	43	60	51.9	180
XF 27mm f/2.8			£270		A high-performance single-focal-length lens														•			60	39	23	61.2	78
XF 35mm f/1.4 R			£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens														•			28	52	65	54.9	187
XF 35mm f/2 R WR			£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match														•			35	43	60	45.9	170
XF 50mm f/2 R WR			£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits														•			39	46	60	59.4	200
XF 50-140mm f/2.8 R LM OIS WR			£1249		A telephoto zoom with a constant maximum aperture and weather-resistance								•						•			100	72	82.9	175.9	995
XC 50-230mm f/4.5-6.7 OIS II			£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation								•						•			110	58	69.5	111	375
XF 55-200mm f/3.5-4.8 R LM OIS			£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring								•						•			110	62	118	75	580
XF 56mm f/1.2 R			£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value														•			70	62	73.2	69.7	405
XF 56mm f/1.2 R APD			£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur														•			70	62	73.2	69.7	405
XF 60mm f/2.4 XF R Macro			£599		A short lens designed for macro work with half-life-size magnification														•			26.7	39	64.1	70.9	215
XF 80mm f/2.8 R LM OIS WR Macro			£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation								•						•			25	62	80	130	750
XF 90mm f/2 R LM WR			£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh														•			60	62	75	105	540
XF 100-400mm f/4.5-5.6 R LM OIS WR			£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures								•						•			175	77	94.8	210.5	1375
LAOWA MIRRORLESS																										
4mm f/2.8 Fisheye MFT			TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view												•					8	n/a	45.2	25.5	135
7.5mm f/2 MFT			£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control												•					12	46	50	55	170
9mm f/2.8 Zero D			£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion										•		•		•			12	49	60	53	215
10-18mm f/4.5-5.6 FE Zoom			TBC		The world's widest zoom for full-frame Sony mirrorless, with manual focus and aperture control															•		15	37	70	90.9	496
12mm f/1.8 MFT			TBC		Small, lightweight manual focus wideangle for Micro Four Thirds, with 24mm equivalent view														•			14	46	55	50	165
15mm f/2 FE Zero D			£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion													•			•	15	72	66	82	500
17mm f/1.8 MFT			TBC		Compact prime for Micro Four Thirds cameras with manual focus and aperture operation													•				15	46	55	50	160
LEICA MIRRORLESS																										
11-23mm f/3.5-4.5 TL			£1450		Wideangle zoom lens for Leica's APS-C mirrorless system															•		20	67	77	73	368
18-56mm f/3.5-5.6 Vario-Elmar TL			£1280		Relatively large, non-retractable zoom for APS-C mirrorless															•		45	52	63.5	61	256
18mm f/2.8 Elmarit TL			£1020		Slimline, extremely lightweight pancake prime with fast autofocus															•		30	39	61	21	80
23mm f/2 Summicron TL			£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs															•		30	52	63.5	38.1	153
24-90mm f/2.8-4 Vario-Elmarit-SL			£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range															•	•	30	82	88	138	1140
35mm f/1.4 Summilux TL			£1830		High-end fast prime designed to give exceptional image quality															•		30	60	70	77	428
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL			£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality															•		100	60	68	110	500
60mm f/2.8 APO-Macro-Elmarit TL			£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification															•		16	60	68	89	320
75mm f/2 APO-Summicron SL			£3750		Fast short-telephoto portrait lens for the full-frame Leica SL															•	•	50	67	73	102	720
OLYMPUS MIRRORLESS																										
7-14mm f/2.8 ED Pro			£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof												•					20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye			£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof												•					12	n/a	62	80	315

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms				•						25	52	56.5	49.5	155
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				•						20	n/a	56	12.8	30
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				•						20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8				•						20	62	69.9	84	382
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom				•						20	52	57	83	211
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•			•						15	72	77.5	116.5	561
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				•						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				•						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				•						50	58	63.5	83	285
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing				•						30	n/a	56	9	22
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work				•						20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				•						25	46	57	35	120
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics				•						20	37	57	22	71
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness				•						30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture				•						25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				•						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class				•						70	72	79.4	160	760
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				•						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				•						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				•						50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				•						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				•						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				•						84	58	64	69	305
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•			•						140	77	92.5	227	1270

PANASONIC MIRRORLESS

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				•						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				•						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics				•						23	67	73.4	88	315
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				•						20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•			•						20	37	55.5	24	70
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•			•						25	58	67.6	73.8	305
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•			•						25	58	67.6	73.8	305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•			•						20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•			•						20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers				•						18	46	55.5	20.5	55
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•			•						20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•			•						30	52	60	60	195
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•			•						30	58	67	75	265
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				•						20	46	36	57.5	115
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				•						20	46	25.5	63	100
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds				•						25	46	60.8	52	125
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica				•						30	46	63	54.5	200
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•			•						10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•			•						90	46	55.5	50	135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•			•						85	58	67.4	100	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•			•						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•			•						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•			•						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•			•						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•			•						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•			•						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•			•						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•			•						100	52	70	100	380
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•			•						103	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•			•						115	77	87.5	174	1245

SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				•						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•		•		•				30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•		•		•				20	67	72.5	59	245
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•		20	n/a	85.5	97.5	505
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•		•		•				28	58	54.3	67.9	290
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras				•				•		24	49	61.8	37	93
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•		•		•				38	62	75.9	74.2	420
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF				•				•		30	67	75.9	115	645
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras				•				•		35	49	61.8	33	86
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•		•		•				50	62	67.5	74.5	380
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony mirrorless				•				•		45	67	73.5	97.7	585
85mm F1.8 ED UMC CS	£319		Large aperture, medium-telephoto portrait prime for APS-C mirrorless cameras		•		•		•				65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•		•		•				90	58	73.7	64.5	320

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PARKCameras

BUYING GUIDE

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY				MOUNT								DIMENSIONS				
SIGMA MIRRORLESS																			
16mm f/1.4 DC DN C	£450		Large-aperture wideangle lens with dustproof and splashproof design								•	•			25	67	72.2	92.3	405
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens								•	•			20	46	60.8	45.7	150
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4								•	•			30	52	64.8	73	140
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line								•	•			30	46	60.8	40.5	140
56mm f/1.4 DC DN C	TBC		Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds								•	•			50	55	66.5	59.5	280
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body								•	•			50	46	60.8	55.5	190
SONY MIRRORLESS																			
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation				•				•				25	62	70	63.5	225
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics								•			•	28	n/a	87	117.4	565
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus								•				24	49	62	22.5	67
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction								•				28	82	88.5	121.6	680
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens				•				•			•	28	72	78	98.5	518
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation				•				•				25	40.5	64.7	29.9	116
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture				•				•				35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture				•				•				25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture				•				•				45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras				•				•				40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras				•				•				45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens				•				•				50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies				•				•				30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras								•				20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies								•				16	49	63	65.6	225
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results								•			•	38	82	87.6	136	886
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation				•				•			•	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design				•				•			•	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant				•				•			•	50	72	80.5	118.5	780
FE 24mm F1.4 GM	£1450		Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction								•			•	24	67	75.4	92.4	445
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness								•			•	29	49	64	60	200
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range				•				•			•	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras				•				•			•	95	95	162.5	105	1215
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras								•				9	49	62	55.5	138
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture								•			•	30	72	73	94.5	630
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation				•				•				30	49	62.2	45	155
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver								•			•	35	49	61.5	36.5	120
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range				•				•				39	49	62	62	202
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy								•			•	45	72	83.5	108	778
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element								•			•	45	49	68.6	59.5	186
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing								•			•	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light								•			•	50	49	64.4	70.5	281
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range				•				•				100	49	63.8	108	345
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation				•				•			•	100	72	80	175	840
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies				•				•			•	100	72	80	175	840
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range				•				•			•	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction								•			•	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens								•			•	80	77	89.5	107.5	820
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras				•				•			•	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh				•				•			•	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9				•				•			•	98	77	93.9	205	1395
TAMRON MIRRORLESS																			
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras								•				50	52	63.5	80.4	285
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28-75mm f/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics								•			•	19	67	73	117.8	550
TOKINA MIRRORLESS																			
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring								•			•	28	62	69	81.5	490
Firin 20mm f/2 FE AF	TBC		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor								•			•	28	63	73.4	81.5	464
ZEISS MIRRORLESS																			
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance								•	•			18	67	82	68	270
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony								•			•	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras								•			•	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality								•			•	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics								•			•	25	52	62	69.5	375
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras								•	•			23	52	72	76	200
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users								•			•	30	52	62	59	340
Batis 40mm f/2 CF	£1130		Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability								•			•	24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users								•			•	45	52	62	59	320
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens								•	•			15	52	75	91	290
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series				•				•			•	80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series								•			•	80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless				•				•			•	87	67	84	120	614

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MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £199.00
MAMIYA 645 1000S METERED PRISM & WLF & BACK.....	MINT- £299.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £365.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA 150mm f4 SHIFT LENS FOR 645 ETC.....	MINT-CASED £365.00
MAMIYA 80mm f1.9 SEKOR C FOR 645 etc.....	MINT £299.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £295.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6X7.....	MINT £175.00
PENTAX 300mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
YASHICAMAT 124G COMPLETE + CASE.....	EXC++CASED £199.00
YASHICAMAT 124G COMPLETE WITH HOOD + CASE.....	MINT-CASED £325.00
YASHICA 124G TELEPHOTO AUX LENS SET.....	MINT- £69.00
YASHICA YASHINON WIDE ANGLE KIT FOR 124G etc.....	MINT CASED £69.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F5 BODY WITH STRAP & MANUAL.....	MINT-BOXED £595.00
NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT BOXED £399.00
NIKON PK12 AUTO EXTENSION RING.....	MINT- £325.00
NIKON 28mm f2.8 A/F "D".....	MINT £165.00
NIKON 28mm f2.8 A/F.....	MINT £135.00
NIKON 35mm f1.8 "G" DX AF-S LATEST.....	MINT+HOOD £129.00
NIKON 50mm f1.8 "G" AF-S LATEST.....	MINT+ HOOD £145.00
NIKON 60mm F2.8 A/F D MACRO LENS.....	MINT £265.00
NIKON 85mm f1.8 "G" AF-S LATEST VERSION.....	MINT+HOOD £325.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £325.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S.....	MINT BOXED £395.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST.....	MINT-CASED £1,075.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LATEST.....	MINT BOXED £754.00
NIKON 17 - 55mm f2.8 "G2 AF-S ED DX +HOOD.....	MINT BOXED £395.00
NIKON 24 - 70mm f2.8 "G" ED AF-S SUPERB LENS.....	MINT BOXED £895.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 85mm f3.5/4.5 A/F NIKKOR AS NEW.....	MINT+HOOD £125.00
NIKON 35 - 70mm f2.8 A/F "D".....	MINT- £225.00
NIKON 35 - 70mm f3.3/4.5 A/F LENS.....	EXC++ £49.00

NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm "G" IF ED AF-S VR +HOOD.....	MINT-BOXED £845.00
NIKON 70 - 300mm f4.5/6.3 ED DX AF-P VR LATEST.....	MINT BOXED £245.00
NIKON 80 - 200mm f2.8 A/F "D" ED MACRO 2 TOUCH.....	MINT- £395.00
NIKON 80 - 400mm f4.5/5.6 ED AF "D" VR.....	MINT-BOXED £575.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST.....	MINT BOXED £1,695.00
NIKON 200 - 500mm f5.6 ED AF-S VR LENS LATEST.....	MINT BOXED £1,075.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT- £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
TELEPLUS MC7 2 X CONVERTER NIKON A/F D.....	MINT- £59.00
KENKO PRO 300 2X TELEPLUS CONVERTER N/AFS.....	MINT £75.00
SIGMA 2X EX DG TELECONVERTER.....	MINT £145.00
SIGMA TC2001 ED GLASS LATEST MODEL.....	MINT BOXED AS NEW £225.00
SIGMA 24mm f1.4 DG HSM ART LENS NIKON FIT.....	MINT BOXED £485.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT.....	MINT BOXED AS NEW £199.00
SIGMA 50mm f2.8 EX MACRO D.....	EXC++ £129.00
SIGMA 105mm f2.8 EX APO DG MACRO.....	MINT-BOXED £245.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM.....	MINT BOXED £249.00
SIGMA 70 - 300mm f4/5.6 DG MACRO D5300 COMP.....	MINT BOXED £110.00
SIGMA 150 - 600mm f5.6/6.3 DG HSM OS "C" LENS.....	MINT BOXED £625.00

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Fujifilm X Series Lenses	
10-24mm F4 XF	Mint- £649
12mm F2 NCS CS - Black.....	Mint- £219
14mm F2.8 XF.....	E++ £539
18-135mm F3.5-5.6 OIS WR XF.....	E+ / E++ £499
18-55mm F2.8-4 R LM OIS XF.E++ / Mint-	£279 - £349
18mm F2 XF R.....	E++ £249
23mm F2 XF - Black.....	E++ £339
32mm F1.8 Touit Zeiss.....	E++ £329
35mm F1.4 XF R.....	E+ / E++ £319 - £349
35mm F2 XF WR - Black.....	Mint- £279
50mm F2.8 Macro Touit Zeiss.....	Mint- £549
56mm F1.2 R APD XF	E++ £849
56mm F1.2 R XF.....	E++ £649
100-400mm F4.5-5.6 R WR XF.....	E++ £1,299
MCEX-16 Macro Extension Tube 16mm	Mint- £49
1.4X Teleconverter TC XF WR	Mint- £249 - £259

Micro 4/3rds Lenses	
Olympus 7-14mm F2.8 PRO M.Zuiko ED	E+ £699
9-18mm F4-5.6 M.Zuiko EDE++ / Mint-	£259 - £349
12-100mm F4 M.Zuiko PRO	E++ £879
12-40mm F2.8 M.Zuiko	E++ / Mint- £529 - £589
12mm F2 ED M.Zuiko - Silver..E++ / Mint-	£379 - £399
14-150mm F4-5.6 M.Zuiko ED II E+ / Mint-	£299 - £379
17mm F1.2 M.Zuiko PRO	Mint- £979
17mm F1.8 M.Zuiko - Black	E++ £249
25mm F1.2 M.Zuiko PRO.....	E++ / Mint- £749 - £789
25mm F1.8 M.Zuiko - Black	E++ £219
40-150mm F2.8 M.Zuiko Pro....	Exc / Mint- £749 - £899
45mm F1.2 M.Zuiko PRO	Mint- £899
45mm F1.8 M.Zuiko	15 Days / Mint- £99 - £179
75mm F1.8 ED M.Zuiko	E++ / Mint- £449 - £469
Panasonic 7-14mm F4 G Vario.....	E++ £479
12-60mm F3.5-5.6 G Vario OIS.....	E++ / Mint- £219
12-32mm F3.5-5.6 OIS G	E++ / Mint- £129 - £149
14-42mm F3.5-5.6 Asph OIS	E+ / Mint- £69 - £79
14-42mm F3.5-5.6 G X Asph OIS.....	E++ £129
14-45mm F3.5-5.6 ASPH G Vario	15 Days / E++ £49 - £119
20mm F1.7 G Pancake	E++ £159
25mm F1.4 DG Summilux.....	E++ £279 - £299
45-200mm F4-5.6 OIS.....	E+ £129
45mm F2.8 DG Asph Macro	Mint- £349
100-300mm F4-5.6 G OIS	E++ £279
Voigtlander 10.5mm F0.95 MFT Nokton.....	E+ £549
25mm F0.95 Nokton.....	E++ £479
42.5mm F0.95 Nokton.....	E+ / E++ £499 - £519

Sony E-Mount Lenses	
10-18mm F4 E OSS.....	Mint- £539
16mm F2.8 E.....	E++ £79
18-55mm F3.5-5.6 OSS	E++ £79
20mm F2 Firin Tokina	E+ £449
21mm F2.8 Loxia Zeiss.....	Mint- £949
24-70mm F4 FE ZA OSS	E+ / E++ £569 - £629
30mm F2.8 DN Sigma	Mint- £89
30mm F2.8 EX DN Sigma	E++ £89 - £95
30mm F3.5 E Macro	E++ £119
35mm F1.8 E OSS	E++ £219
35mm F2 Loxia Zeiss.....	Mint- £749 - £789
55mm F1.8 ZA Sonnar T* FE.....	Mint- £549
60mm F2.8 DN Sigma	Mint- £89
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149

Bronica ETRS/Si	
ETRSi Complete + AEII Prism	E+ £349
ETRSi Body + Speed Grip E.....	E++ £129
ETRSi Body Only	E++ £99
40mm F4 E.....	E+ £129
40mm F4 PE.....	E++ £249
45-90mm F4-5.6 PE.....	E+ / E++ £349
60mm F2.8 PE.....	E++ £159
AEII Meter Prism	E+ £59
Prism Finder E	Exc £29

Canon EOS Lenses	
10-22mm F3.5-4.5 EFS.....	E++ £259
10-24mm F3.5-4.5 Di II LD Asph Tamron.....	E++ £239
11-16mm F2.8 DX ATX Tokina	E++ £259
11-24mm F4 L USM	E++ £1,949
12-24mm F4 ATX PRO SD.....	E++ £199
14mm F3.1 T ED AS IF UMC Samyang	E+ £195
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £99 - £119
15mm F2.8 EF Fisheye	E++ £449
16-35mm F2.8 L USM III.....	Unused £1,849
16-50mm F2.8 ATX Pro DX Tokina	E++ £289
17-40mm F4 L USM	E+ £319 - £329

17-50mm F2.8 Di II Tokina.....	E++ £189
17-85mm F3.5-5.6 IS USM.....	15 Days £79
17mm F4.0 L TSE	E++ £1,549
20-35mm F2.8 ATX Pro Tokina.....	E+ £229
20-35mm F3.5-4.5 USM.....	E+ / E++ £129
21mm F2.8 Distagon ZE ZeissE+ / Mint	£639 - £739
24-105mm F4 L IS USM	15 Days £299
24-70mm F2.8 Di VC USD Tamron	E++ £549
24-70mm F2.8 L USM II.....	E+ / E++ £1,049 - £1,149
24-70mm F4 L IS USM	E++ £549
24-85mm F3.5-4.5 USM.....	E++ £139
24mm F1.4 L USM.....	E+ / E++ £599 - £649
24mm F1.4 L USM MKII	E+ / Mint- £849 - £949
24mm F2.8 IS USM.....	E++ £359
24mm F3.5 L TS-E.....	15 Days / E++ £499 - £699
24mm F3.5 L TS-E MkII	E+ / Mint- £1,149 - £1,249
28-135mm F3.5-5.6 IS USM.....	Exc / E+ £99 - £129
28-200mm F3.8-5.6 XR Tamron	E++ £79
28-300mm F3.5-5.6 L IS USM.....	E++ £1,099
28-75mm F2.8 XR Di AF Tamron.....	E+ £159
28-90mm F4-5.6 USM II.....	E++ £49
35-135mm F3.3-4.5 Vario Zeiss	E++ £349
35mm F1.4 L II USM.....	Mint- £1,049
35mm F1.4 L USM.....	E+ £689
40mm F2.8 STM.....	E++ / Mint- £109 - £129
45mm F2.8 TS-E	E+ £649
50-135mm F2.8 DX ATX Tokina	E++ £329
50mm F1.4 USM.....	E++ £179
50mm F1.8 EF Mk1	E++ £99
50mm F2 ZE Macro Zeiss	E++ £699
65mm F2.8 MP-E Macro.....	E+ £679
70-200mm F2.8 L IS USM	E+ £689
70-200mm F2.8 L IS USM IIE++ / Mint-	£1,249 - £1,369
70-200mm F4 L IS USM	Mint- £639
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS USM.....	E+ £179
70-300mm F4-5.6 L IS USM	E+ £739
75-300mm F4-5.6 EF III	E+ / E++ £59 - £89
75-300mm F4-5.6 IS USM.....	E++ £189 - £199
75-300mm F4-5.6 USM.....	E++ £59
80-200mm F4.5-5.6 EF II	E++ £49
85mm F1.2 L USM MkIIE++ / Unused	£999 - £1,249
85mm F1.4 L IS USM.....	Mint- £1,199
85mm F1.8 USM.....	Exc / E++ £139 - £259
90-300mm F4.5-5.6 EF	15 Days / E++ £39 - £79
90mm F2.8 Tilt-Shift Lens	E++ £679
100-400mm F4.5-5.6L IS II USM	E+ £1,349
100mm F2 ZE Macro Zeiss.....E++ / Mint-	£679 - £789
135mm F2 L USM.....	E++ £599
180mm F3.5 Di Macro AF Tamron.....	E++ £399
180mm F3.5 EF L Macro USM	E++ £789
180mm F3.5 L Macro USM	E++ £799
200-400mm F4 L IS USM with Internal 1.4x	Extender LensE++ £7,989
200mm F1.8 L USM.....	15 Days £1,489
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 L IS USM.....	E+ / E++ £1,985 - £2,479
300mm F2.8 L IS USM MKIIE++ / Mint-	£3,999 - £4,189
400mm F2.8 L IS USM	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £1,839 - £1,879
400mm F5.6 L USM.....	E+ £549
500mm F4.5 L USM.....	E+ £2,149

Sigma in Canon EOS	
10-20mm F4-5.6 DC HSM	E++ £189
12-24mm F4.5-5.6 EX DG HSM	E+ £249
18-200mm F3.5-5.6 DC OS HSM.....	E++ £149
20mm F1.8 EX DG	E++ £249
24-70mm F2.8 EX DG HSM	E++ £349
300-800mm F5.6 Apo EX DG HSM.....	E++ £3,399
50mm F1.4 EX DG HSM	E++ £249
70-300mm F4-5.6 Apo DG	E+ £59
120-300mm F2.8 EX HSM APO DG	E++ £699
150-600mm F5-6.3 DG OS HSM C	E++ £599
170-500mm F5-6.3 Apo	E+ £189
300mm F2.8 APO DG HSM	E++ £1,099
300mm F2.8 APO EX DG HSM.....	E++ £1,499
500mm F7.2 Apo.....	E+ £149

Canon Manual	
F1NAE Black Body Only	E+ £179
AE1 Chrome Body Only	Exc / E+ £49
T50 Body Only	E+ £29
35-70mm F3.5-4.5 FD.....	Exc £15
35mm F3.5 EX.....	E+ £29
70-210mm F4 FD	E+ / E++ £39 - £79

75-200mm F4.5 FD	Exc / E+ £15 - £29
135mm F3.5 B/lock.....	E++ £39
135mm F3.5 FD.....	E+ £39
200mm F4 FD.....	E++ £99 - £129
300mm F5.6 FD	E+ £55

Contax SLR Lenses	
25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
28mm F2.8 MM.....	E++ £199
45mm F2.8 MM.....	Mint- £249
50mm F1.4 AF.....	E++ £399 - £449
50mm F2 ML Yashica.....	E+ £25
55mm F4 ML Macro Yashica.....	E+ £79
70-200mm F3.5-4.5 AF.....	E++ £299
70-210mm F3.5 SP Tamron.....	E+ £39
70-210mm F4-5.6 Sigma	E+ £29
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
85mm F1.4 MM.....	E++ £499
100mm F2 AE.....	E+ £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £159 - £249
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	E++ £349
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	Unused £449
300mm F4 MM.....	E+ / E++ £269 - £299

Digital Mirrorless	
FujiFilm X-E2 Chrome Body Only	15 Days / E++ £189 - £269
X-H1 Body Only	E++ £1,249
X-M1 Silver Body Only	E+ £149
X-Pro2 Body Only.....	E+ / E++ £849 - £939
X-T1 Body + Vertical Grip....	15 Days / E++ £299 - £419
X-T1 Body Only.....	Exc £349
X-T1 Body Only.....	E+ / Mint- £299 - £419
X-T10 Black Body Only	E+ / E++ £279
X-T10 Silver Body Only	E+ £259
X-T2 Black Body + Handgrip.....	E+ £799
X-T2 Black Body + MHG-XT2 Handgrip.....	E++ £749
X-T20 Body Only - Silver.....	E++ £599
Olympus E-M1 Black Body + HLD-7 Grip.	15 Days / E++ £289 - £459
E-M1 Black Body Only	E+ £399
E-M1 MkII Black Body Only.....	E++ £1,049
E-M10 MkII Silver Body Only.....	E++ £289
E-M10 MkIII Black Body Only	Mint- £469
E-PL8 White Body Only	E++ £249
E-PM2 Black Body Only	E++ £79
E-M5 MkII Black + ECG-2 grip.....	E+ £599
E-M5 MkII Silver Body Only.....	E++ £499
Pen-F Silver Body Only.....	E+ £649
Panasonic GH5 Body + BGGHG Battery Grip	E++ £1,339
GH5 Body Only.....	E++ / Mint- £1,199 - £1,299
G80 Body Only.....	E++ / Mint- £469 - £499
GF-3 Black Body.....	E+ £79
GH4 Body Only.....	E+ £549
GX7 Body Only.....	E++ £219
GX8 Body Only.....	E+ £399
GX80 Body Only.....	E++ / Mint- £249 - £305
GX80 Body Only + Grip	Mint- £289
Sony A7 Body Only.....	E+ £499
A7 II Body Only	Exc / E+ £649 - £789
A7R Body Only	E++ £739
A7R II Body Only	Mint- £1,379
A7S II Body Only	E++ £1,849

Digital SLR Cameras	
Canon EOS 1D MkII Body Only	15 Days / E+ £179 - £249
EOS 1D MkIII Body Only	E++ £449
EOS 1DS MkII Body Only.....	E+ £449 - £479
EOS 1DX Body Only	15 Days £1,299
EOS 5D MkII Body + BG-E6 Grip	E++ £749
EOS 5D MkII Infra Red Body Only (720nM)	E++ £849
EOS 5D MkIII Body + BG-E11 Grip	E+ £1,449
EOS 5D MkIII Body Only	E+ / E++ £1,299 - £1,449
EOS 5D MKIV Body Only.....	E+ / E++ £2,289 - £2,399
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,099
EOS 5DS Body Only	E+ / E++ £1,599 - £1,649
EOS 5DS R Body Only	Mint- £1,999
EOS 600D Body Only	E+ £199 - £219
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body Only	E+ / E++ £649 - £689
EOS 700D Body Only	E+ £269

EOS 70D Body Only	E++ £479 - £499
EOS 760D Body Only	E++ £449
EOS 7D + BG-E7 Grip	E+ £359
EOS 7D Body Only	E+ £349
EOS 7D MKII Body Only.....	E++ £789
EOS 800D Body Only	Mint- £469
Nikon D3 Body Only	15 Days £379
D3000 Body Only.....	E++ £99
D3100 Body Only.....	E+ £109
D3200 Black Body Only	E+ £169
D3400 Body Only.....	Mint- £279
D3X Body Only.....	E+ £1,089
D4S Body Only.....	E++ £2,879
D500 Body Only.....	E+ £1,149
D5100 Body Only.....	E+ £159
D5200 Body Only.....	E++ £219
D5300 Body Only.....	E++ £349
D5500 Body Only.....	E++ £399
D60 Body Only.....	E+ £79
D610 Body Only.....	E++ £689 - £699
D70 Body Only.....	E++ £69
D7000 Body Only.....	E+ £249 - £259
D70S Body Only.....	E+ / E++ £69 - £79
D7100 Body Only.....	E+ / Mint- £399 - £449
D7200 Body Only.....	E+ / Mint- £549 - £669
D750 Body Only.....	E+ / E++ £989 - £1,089
D80 Body Only.....	E+ £99 - £109
D800 Body Only.....	E+ £829
D800E Body Only.....	E++ £1,039
D850 Body Only.....	E+ £2,489
D90 Body + MB-D80 Grip.....	15 Days £129
Df Body Only.....	E+ £1,289

Hasselblad V	
903SWC Complete.....	E+ £2,299
205TCC body + WLF + Back.....	E+ £2,499
500CM Gold Edition	Mint- / Unused £3,499 - £3,999
500C Complete.....	15 Days £379
500ELM '20 Years in Space' Edition	Mint- £1,999
40mm F4 C Black.....	Exc / E+ £379 - £399
50mm F4 CF.....	15 Days / Exc £249 - £299
50mm F4 Cfi FLE.....	E+ £799
60mm F3.5 CB	E++ £499
120mm F4 CF Macro	Exc / E++ £339 - £499
120mm F4 CFE Macro	E++ £989 - £999
150mm F4 CF.....	E++ £399
150mm F4 CFI.....	E++ £749
160mm F4.8 CB	E++ £349
250mm F5.6 CF.....	E+ / E++ £299 - £349
250mm F5.6 Chrome.....	15 Days £99
A12 Black Mag	Exc / E+ £99 - £129
A12 Chrome Mag.....	E+ £159
A16S Chrome Mag.....	E+ £75

Leica M	
M Black Body Only (TYP 262).....	Mint- £3,199
M9 Black Body Only.....	E+ £1,899
M6TTL 0.85x Chrome Body Only	E+ £1,499
M4 M Black Body Only	Mint- £2,999
M1 Body + Bellows + Visoflex	Mint £1,250
16/18/21mm F4 Tri Elmar + Finder	E++ £2,999
21mm F4 Chrome + Finder.....	Exc / E+ £749 - £799
28mm F2.8 Asph M Black 6bit.....	Mint- £1,099 - £1,199
35mm F1.4 Asph M Black 6bit.....	E++ £2,299
35mm F2 Asph M Black.....	E++ £1,249
35mm F2.4 Asph M Silver 6bit.....	Mint- £1,199
50mm F1.1 Artisans 7	E++ / Mint- £329 - £349
50mm F1.4 Chrome.....	Mint- £1,499
50mm F2 M Black 6bit	E++ £1,149
50mm F2.4 M Silver 6bit	Mint- £999
75mm F2 Apo M Black 6bit.....	E+ £1,599
75mm F2.4 M Black 6bit	Mint £999
90mm F2 Apo M Black 6bit.....	E++ £1,749
90mm F2.8 Chrome.....	Exc £299
90mm F2.8 M Black	E+ £399
90mm F2.8 M Black 6bit	Mint- £899
90mm F4 Lightweight Elmar	E++ £599
90mm F4 Macro M Set 6bit.....	E+ £1,749
M8 Hand Grip - Black 14471	E+ £69
M8 Handgrip - Black.....	E++ £79
M8 Handgrip - Chrome	E+ / E++ £59 - £65
M9 Case with Built in Grip + Deluxe Strap	E+ £289
Multi Function Handgrip M240 14495E+ / E++	£249 - £299
1.25x Viewfinder Magnifier	E++ £129
1.35x Viewfinder Magnifier	E++ £85
1.4x Viewfinder Magnifier M	E+ / E++ £129 - £149



Prices
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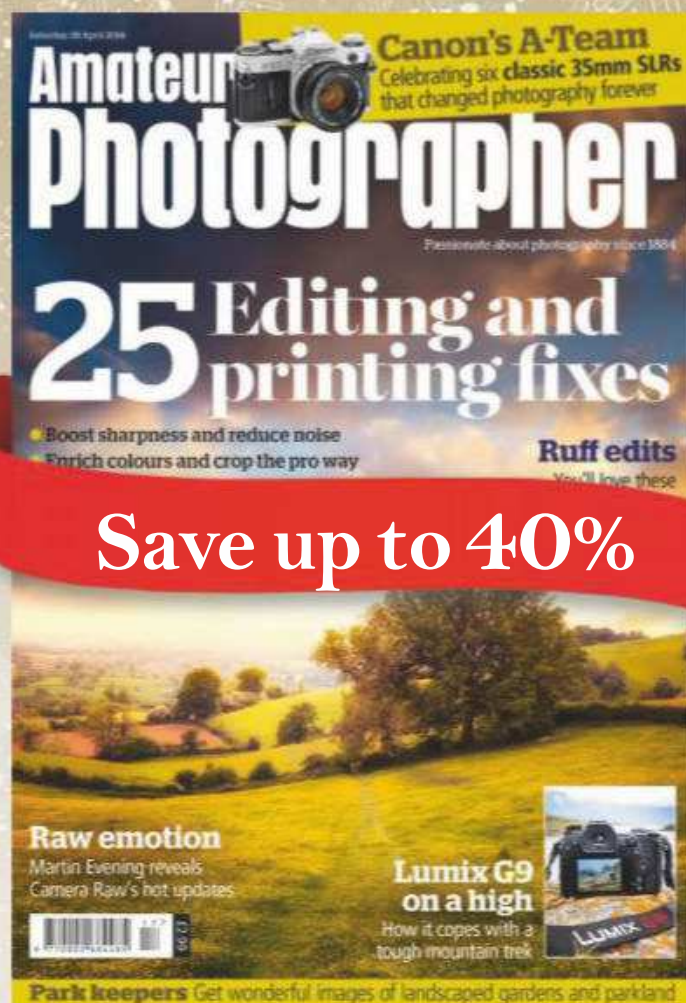
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10 fps
4K Video

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10 fps
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11 fps
4K Video

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megapixels
11 fps
1080p
movie mode

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A7 III Body £1999

Lens available separately

Nikon



45.7
megapixels
9.0 fps
4K Video

New

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Z 7 with Adapter £3499
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Z 6



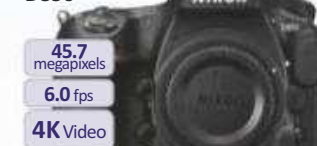
24.5
megapixels
12.0 fps
4K Video

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45.7
megapixels
6.0 fps
4K Video

D850 Body £3499

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D500 Black



20.9
megapixels
10.0 fps
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LUMIX

GX9



21
megapixels
9.0 fps
4K Video

GX9 From £599

GX9 Body £599
GX9 + 12-60mm £779

GH5S



10.2
megapixels
60 fps
4K Video

GH5S From £2199

GH5S Body £2199
GH5 Body £1599
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GH5 + 12-60mm Leica £2099

G9



16
megapixels
20.3 fps
4K Video

G9 From £1499

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4K Video

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megapixels
8.6 fps

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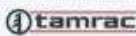
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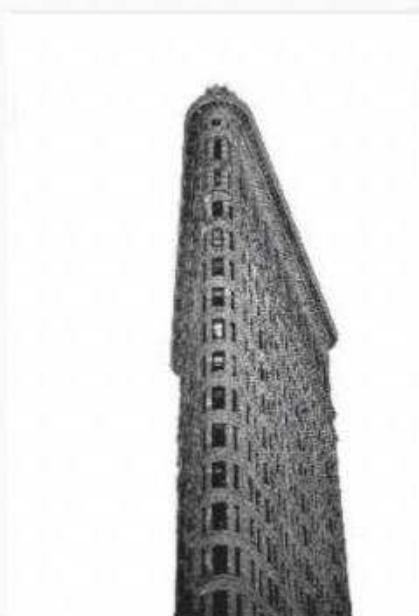
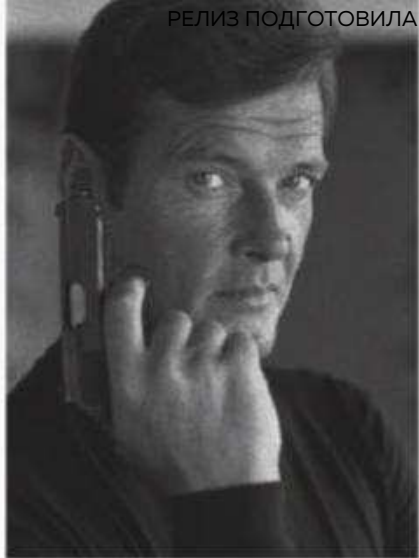
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Leica 90mm/2 APO ROM, boxed, late	£2,895
Leica 90mm/2.8 ELMARIT-R inc ELPRO 3	£599
Leica 100mm/2.8 APO-MACRO-ELMARIT-R	£1,100
Leica 135mm/2.8 ELMARIT, ROM	£199
Leica 180mm/4 ELMAR-R inc 2x extender	£499
Leica 70-180mm VARIO-APO-ELMARIT-R	£4,495
Leica 2x APO-EXTENDER-R ROM, boxed	£599

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Leica IIIg body, silver	£699
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Leica IIIc 'shark skin' silver body (1949)	£349
Leica Standard body, black	£499
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Leica 3.5cm/3.5 Summaron	£349
Leica 5cm/2.8 ELMAR	£499
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Leica 90mm/4 ELMAR, black/chrome	£75
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Leica 3.5cm viewfinder, silver, metal	£225
Leica VIDOM viewfinder, black/nickel	£99
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Leitz WINTU right angle viewfinder, boxed	£125
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Hasselblad GPS GIL unit	£249

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Hasselblad 16mm/2.8 for Lunar, mint	£399

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Hasselblad 60mm/3.5 DISTAGON Cfi	£849
Hasselblad 60mm/3.5 DISTAGON C	£399
Hasselblad 80mm/2.8 PLANAR CFE, boxed	£1,295
Hasselblad 120mm/4 MAKRO-PLANAR Cfi	£999
Hasselblad 120mm MACRO-PLANAR CFE	£1,495
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Linhof Technika 6x9 body	£999
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Schneider 165mm/8	£699

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Nikon 85mm/1.8 AF-S G	£299
Nikon 200mm/2 AF-S G ED, inc case, hood	£2,750
Nikon 400mm/2.8 ED mkII + case	£3,995
Nikkor 10.5mm/2.8 fisheye, boxed	£325

CANON EQUIPMENT

Canon 50mm/1.4 EF lens	£225
Canon 17-40mm/4 EF L lens	£499
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Canon 2X Extender EF	£99
Canon AE-1 program +50mm/1.4 S.S.C, hood	£299
Canon A-1 +50mm/1.4 black+Speedlite 199A	£349
Canon 35mm/2.8 TS S.C.C FD+ case, exc+++	£499
Canon 35mm/2.8 TS S.C.C FD+ case	£399

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Rolleiflex 3.5F (type 1) Planar	£899
Rolleiflex T with Opton-Tessar (west German)	£499
Microcord TLR with 77.5mm lens inc case	£275
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Hasselblad CFV 16mp back, just serviced	£2,750
Hasselblad 500ELM with 80mm, 'Moon' edtn	£1,595
Hasselblad 50mm/4 DISTAGON CF FLE	£649
Hasselblad 60mm/3.5 DISTAGON Cfi	£849
Hasselblad 60mm/3.5 DISTAGON C	£399
Hasselblad 80mm/2.8 PLANAR CFE, boxed	£1,295
Hasselblad 120mm/4 MAKRO-PLANAR Cfi	£999
Hasselblad 120MM MACRO-PLANAR CFE	£1,495
Hasselblad 2x MUTAR	£149

LARGE FORMAT

Linhof Super Technika IV 6x9 kit	
inc 65/105/180mm, Super Rollex back	£1,299
Linhof Technika 6x9 body	£999
Rodenstock 120/5.6 APO-MACRO-SIRONAR	£999
Schneider 165mm/8	£699

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Nikon 200mm/2 AF-S G ED, inc case, hood	£2,750
Nikon 400mm/2.8 ED mkII + case	£3,995
Nikkor 10.5mm/2.8 fisheye, boxed	£325

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Canon 50mm/1.4 EF lens	£225
Canon 17-40mm/4 EF L lens	£499
Voigtlander 90mm/3.5 APO-LANTHAR SL II, n	£599
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Canon 35mm/2.8 TS S.C.C FD+ case	£399

MISCELLANEOUS

Rolleiflex 3.5F Planar + lots of accessories	£1,499
Rolleiflex 3.5F (type 1) Planar	£899
Rolleiflex T with Opton-Tessar (west German)	£499
Microcord TLR with 77.5mm lens inc case	£275
Zeiss Super Ikonta 532/16	£349
Ricoh GXR A12 M-mount, new	£499
Olympus Trip 35	£60
Leica 8x42 ULTRAVID SILVERLINE, boxed	£799

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Leica 35mm/2.5 SUMMARIT-M, 6-bit	£999
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Leica 50mm/2 APO-SUMMICRON-M ASPH	£4,495
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Leica 90mm/2.5 SUMMARIT-M, black	£799
Leica 90mm/2.8 ELMARIT-M black	£899
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Leica 90mm/2.8 ELMARIT-R inc ELPRO 3	£599
Leica 100mm/2.8 APO-MACRO-ELMARIT-R	£1,100
Leica 135mm/2.8 ELMARIT, ROM	£199
Leica 180mm/4 ELMAR-R inc 2x extender	£499
Leica 70-180mm VARIO-APO-ELMARIT-R	£4,495
Leica 2x APO-EXTENDER-R ROM, boxed	£599

LEICA SCREW MOUNT EQUIPMENT

Leica IIIg body, silver	£699
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Leica IIIc 'shark skin' silver body (1949)	£349
Leica Standard body, black	£499
Leica 3.5cm/3.5 Summaron	£349
Leica 5cm/2.8 ELMAR	£499
Leica 90mm/4 ELMAR 3-element	£599

Leica 90mm/4 ELMAR, black/chrome	£75	Leica 21-24-28 finder, silver + case	£249
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Leica 200mm/4.5 TELYT + Visoflex I + prism	£299	Leica 3.5cm viewfinder, silver, metal	£225
OTHER LEICA ITEMS		Leica VIDOM viewfinder, black/nickel	£99
Leica S2 with 70mm/2.5 and mf grip	£3,995	Leica AUFSU waist level finder	£175
Leica SL body, boxed	£3,295	Leitz WINTU right angle viewfinder, boxed	£125
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D750 + 24-120mm f4	£2,069	18-35mm f3.5-4.5	£719	35mm f1.4 G	£1,899	PC-E 24mm f3.5	£1,899
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OTUS 28mm f1.4	£3,495	10x25 Trinovid BCA	£349
15mm f2.8 Milvus	£2,159	8x20 Ultravid BR	£510
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21mm f2.8 Milvus	£1,395	8x20 Ultravid BR	£495
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50mm f2 Milvus	£995	New 10x42 Trinovid HD	£779
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100mm f2 Milvus Macro	£1,395	8x42 Ultravid HD-Plus	£1,549
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18-35mm f1.8 DC Art	£649
18-250mm f3.5-6.3 DC	£349
18-300mm f3.5-6.3 DC C	£369
24-70mm f2.8 DG OS Art	£1,199
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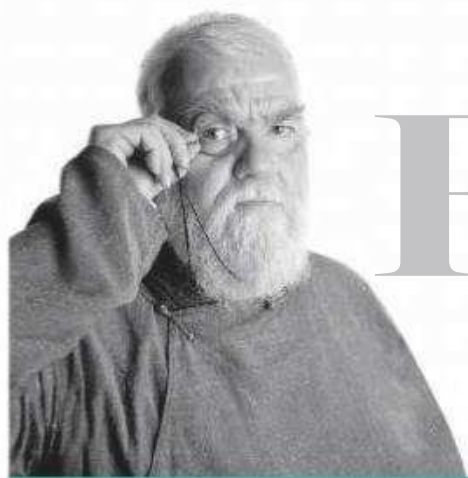
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Final Analysis

Roger Hicks considers...

'Paul McCartney' 2007, by Phil Griffin

There are at least three kinds of inspiration. First, you may see a style or genre or subject you have never really considered before, and think, 'I want to do that!' Second, you may see something you have already attempted and think 'OK, I see why my pictures aren't as good.' Third comes negative inspiration, also known as realism: 'Although I like this picture, I am unlikely ever to emulate it.' This may include genres you have given up, or subjects you'd prefer to admire in either real life or pictures, rather than shoot.

For me, this picture partakes of all three. Perhaps to the surprise of some readers, I was once young and have done a few more or less competent pictures of fairly similar subjects: principally, Bristol-based band Essential Bop and various poets, especially the poet, singer and songwriter Cath Milne. If I'd looked harder at pictures like this, I might have done them all more justice.

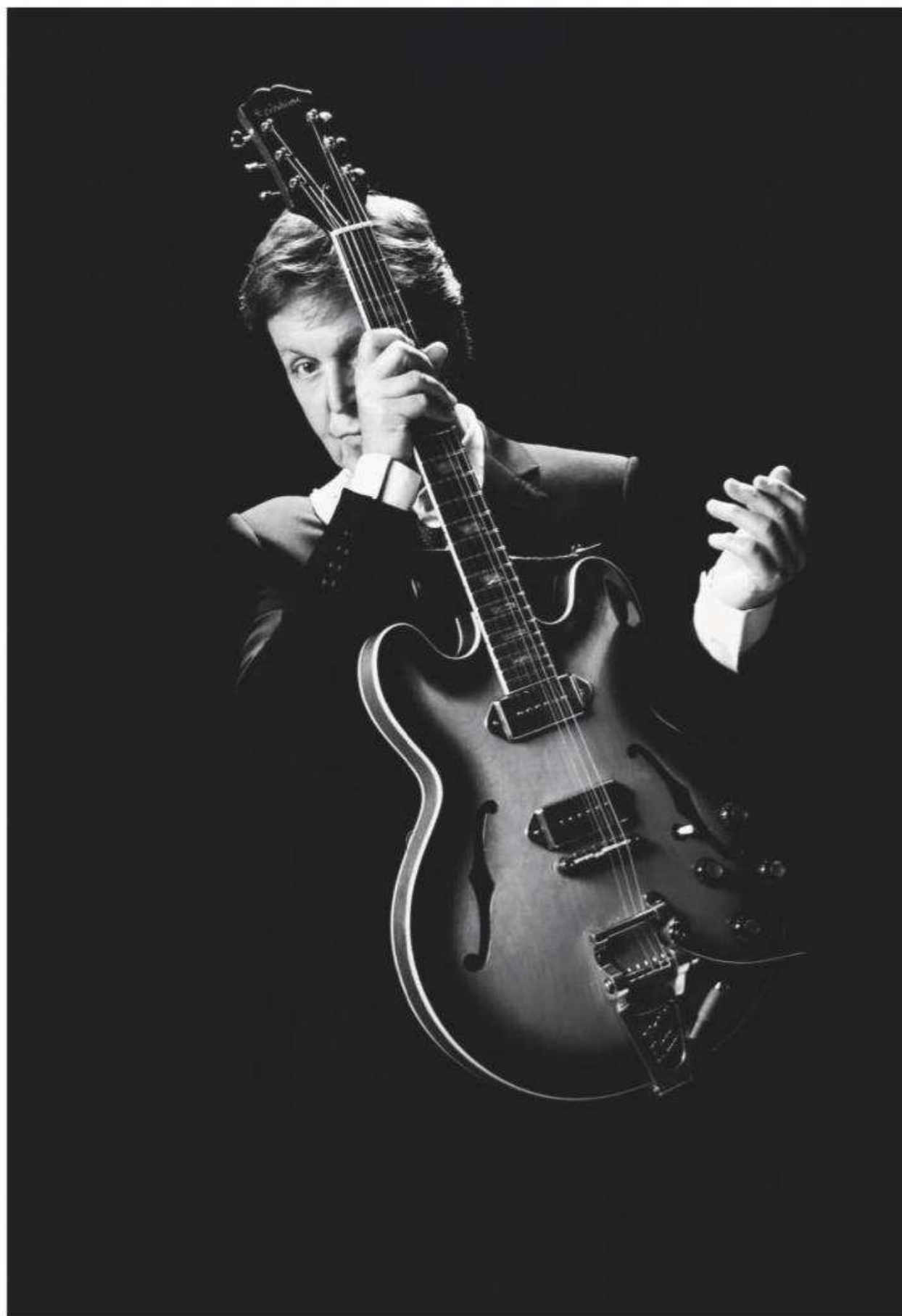
It comes from 'Unseen Icons by Phil Griffin: 25 Years in Film & Photography': an exhibition running until 23 November at the Brownsword Hepworth Gallery in London. While I was waiting for a copy of the picture, I bought a book of Chinese-inspired ink-brush drawings of cats. Each was reduced to a few essential lines. Looking at the two together (and without the slightest disrespect to either), these are the messages I took away.

First, while it is all too easy to provide counter-examples to Ludwig Mies van der Rohe's celebrated 'Less is More', there are also plenty of times when it is true. Our brains supply the links. Is his left hand truly detached? Of course not. An excess of literalism is often fatal.

Second, although there is almost invariably more in a photograph than in a pen-and-ink drawing, the eye is selective. Unless we are guitar aficionados, for example, we are unlikely to look particularly closely at the guitar.

Third, look at other media than photography: ink drawings, paintings, even poetry. Learn what's important. Learn what to leave out.

The fourth point amalgamates the second and third. McCartney's face is very human, very recognisable, but still less



© PHIL GRIFFIN

than fully revealed either physically or emotionally; he is almost hiding behind the guitar. His hands tell us a lot, too. If you want to study music photography, cut this out and pin it over your desk. If you

can afford it, go to the exhibition and buy an original print. Look at it every day. Meanwhile, take as many pictures as possible of musicians, poets and other performers.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Euan Myles**

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